

# Mobiography

THE SMARTPHONE PHOTOGRAPHY MAGAZINE

## THE BEGINNERS GUIDE TO LANDSCAPE PHOTOGRAPHY

### REVIEWS:

FIELD TESTING THE

**OLLOCLIP**

LENS SYSTEM

### INSIGHTS:

DISCOVER THE BEST

**ANDROID**

CAMERA APPS TO USE

### FEATURED PHOTOGRAPHERS:

**JULIAN CALVERLEY  
& ALIREZA SHESHMANI**

PLUS: SUMMERTIME PHOTOGRAPHY TIPS & TAKING BETTER PORTRAIT PHOTOS



# Mobiography

INSPIRING YOU TO BETTER SMARTPHONE PHOTOGRAPHY

## Editor

Andy Butler

## Contributors

Andy Butler

Paul Moore

Lindsay Pietroluongo

Kate Hailey

Nicki Fitz-Gerald

Benjamin Kerry

## Photographers

Andy Butler

2Men2vans

Elaine Taylor

Meri Walker

Matthew Wylie

Gianluca Ricoveri

Thisisjoanna

Noe Todorovich

Robin Robertis

Jerry Hall

tnymo

## Cover Photo

'Buachaille Etive Mor, Glen Coe, Scotland' by Julian Calverley

## Contact Information

Email: [hello@mobiography.net](mailto:hello@mobiography.net)

Website: [www.mobiography.net](http://www.mobiography.net)

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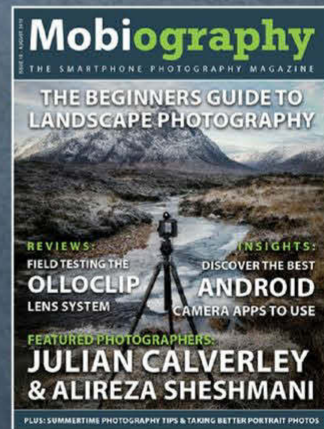
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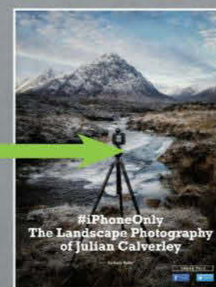
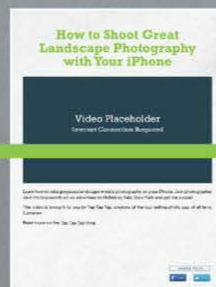
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# Inside Mobigraphy



## Feature Interviews with:

**The #iPhoneOnly landscape photography of Julian Calverley**

**Street photography in Tehran with Alireza Sheshmani**



## Tutorials, Tips & Reviews

**Beginners guide to landscape photography**

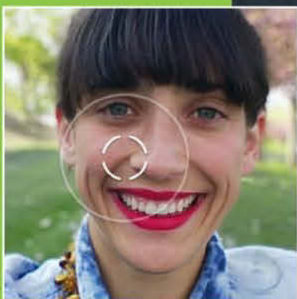
**Field Testing the New Olloclip '4 in 1' & 'Active Fit' Lens**



**Awesome Summertime Photography Tips & Ideas**

**Creating Portraits with the iPhone**

**How to Create a 'Spotify' Style Album Cover Using Masking & Blending Techniques**



**Guide to the Best Camera Replacement Apps for Android**

**Plus: The Mobigraphy Showcase**



# Editors Notes



## Welcome to issue 19 of Moblography Magazine.

In this latest action packed issue we take a closer look at landscape photography as well as the usual tips, tutorials, app and accessory reviews.

To start with I talk to Julian Calverley about his fantastic book #IPHONEONLY and dig into his unique style of landscape photography and find out what makes his perfect landscape photo. Meanwhile, Paul Moore offers some practical tips and advice in our beginners guide section on ways you can take better landscape photos.

Getting away from the landscape theme we go urban and talk to Tehran street photographer Alireza Sheshmani. If you haven't done so already, check his work out, its amazing.

As well as this we also review the Olclip 4 in 1 and Active Fit Lens System for iPhone 6 and 6 Plus. Kate Hailey takes a closer look at creating amazing portraits with your iPhone using Hipstamatic. For Android users out there check out our guide to the best camera replacement apps.

Meanwhile, Nicki Fitz-Gerald of iPhoneographyCentral.com kicks off her new column with an in-depth step by step guide which looks at how you can create a 'Spotify' style album cover using masking and blending techniques.

Once again, I hope you find these articles and features both helpful and inspiring.

Don't forget to join the Moblography mailing list, follow us on Facebook and Instagram and keep an eye out for some future planned photographic challenges.

Happy shooting,

*Andy Butler*





'50 Shades of Steel and Glass' by Andy Butler



# Mobiography Flickr Group Showcase

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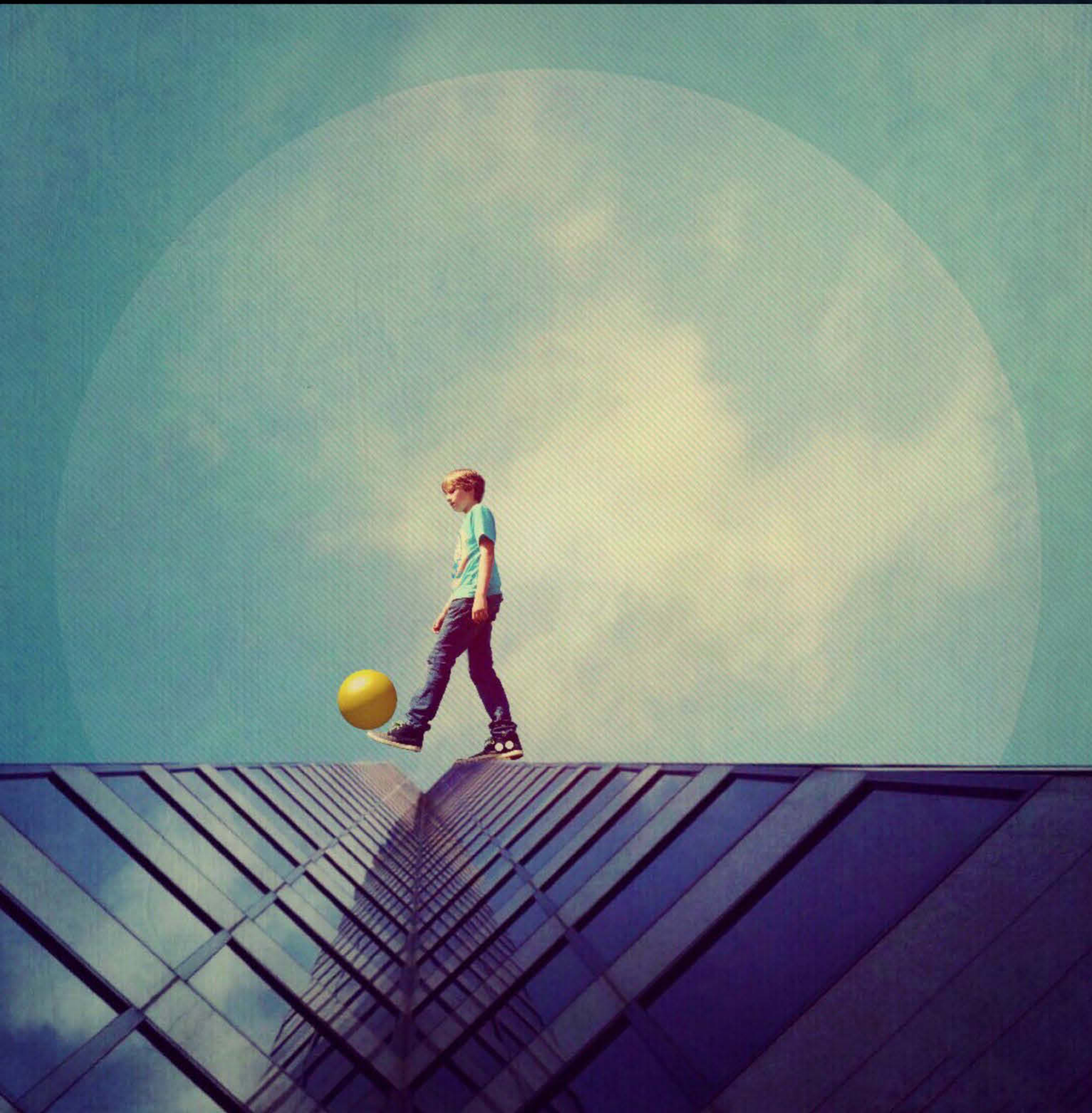
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'The Way Home' by 2Men2vans







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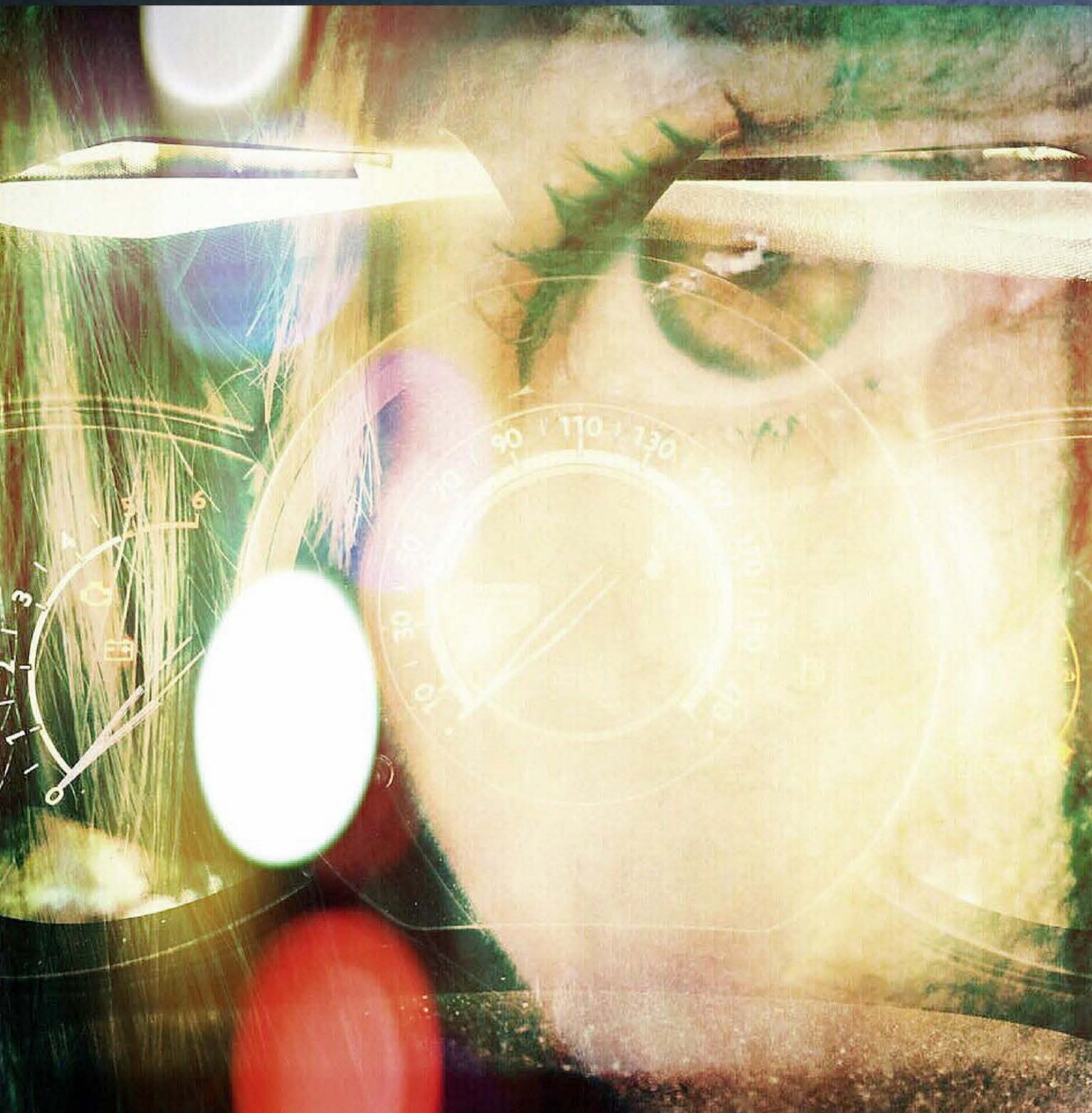
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'Behind the Windows' by Nicolas Decoopman







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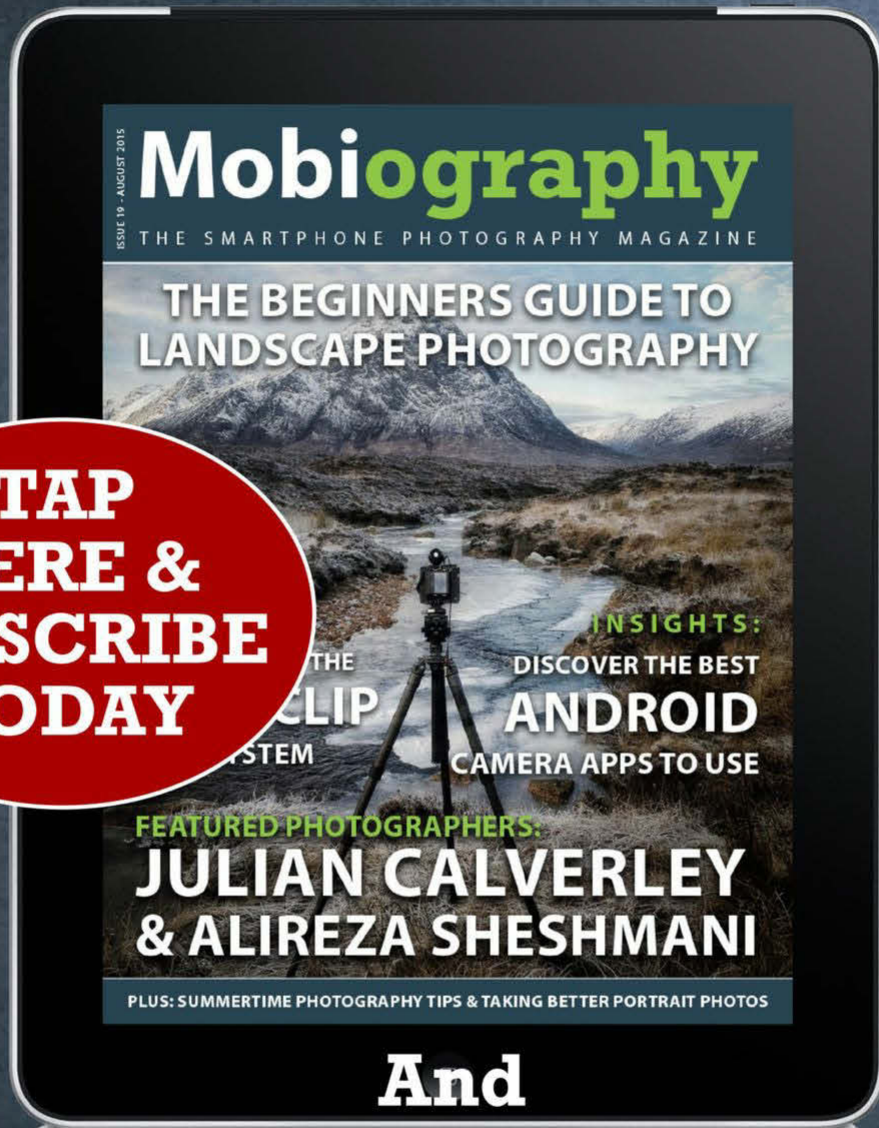


'And we got to see the stars...' by Giulia Baita





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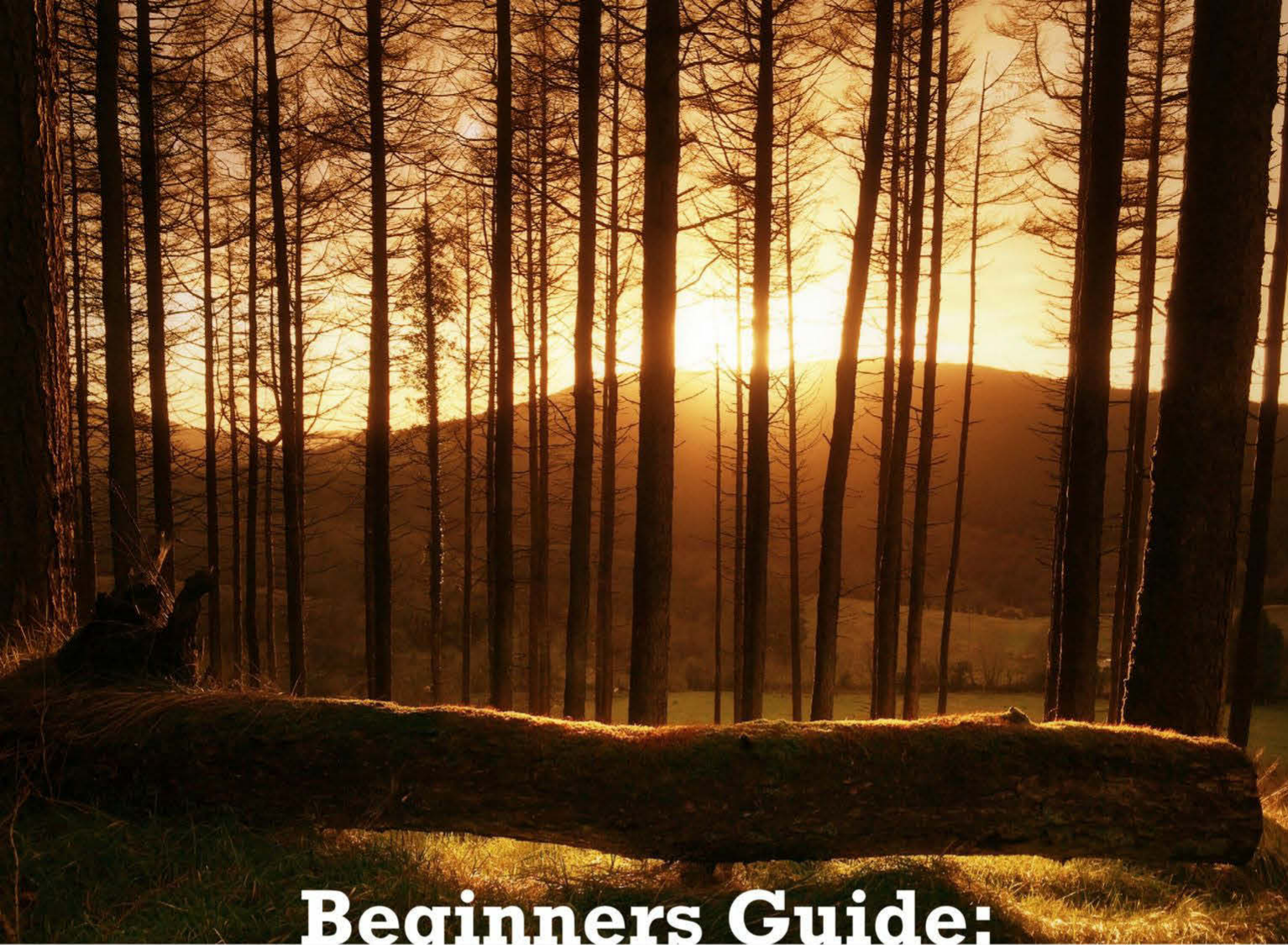
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# Beginners Guide: Landscape Photography

By Paul Moore

**P**icture the scene. It's a winter's afternoon. You're in the mountains enjoying a bracing Sunday hike, letting the frigid air clear your head after a week cooped up inside a cramped office. You come to the end of a forest trail where a valley opens up in front of you. The winter sun is setting behind a nearby ridge. The last of its light bathes your surroundings in a warm glow that, momentarily, takes your mind off the December chill. A small group of trees are silhouetted against this golden backdrop. As you survey this wonderful vista and curse the fact that you have forgotten to drag your camera along on your adventure.

At least that's what you would have done in the good old days. Now you can just take your iPhone from your pocket, fire off a few snaps and fix any issues later with one of the multitude of editing apps available on the AppStore. Except it's not really that simple. The iPhone camera is only a tool. It is up to you to take time to decide exactly what you want to shoot and to set up the shot correctly.

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## **Consider the weather conditions**

The first thing to bear in mind if you are out and about shooting landscapes is that your iPhone is a delicate piece of kit. It doesn't react well to extremes of heat or cold. And nothing will void your warranty faster than a hint of water damage. Get a good protective case and only take the phone out when you need to. Particularly in adverse weather conditions. But no matter how careful you are your phone will get dirty so you should take time to clean the lens on the camera with a soft cloth (to prevent scratches) before you start to use it. Finally always remember to fully charge your phone before setting off.

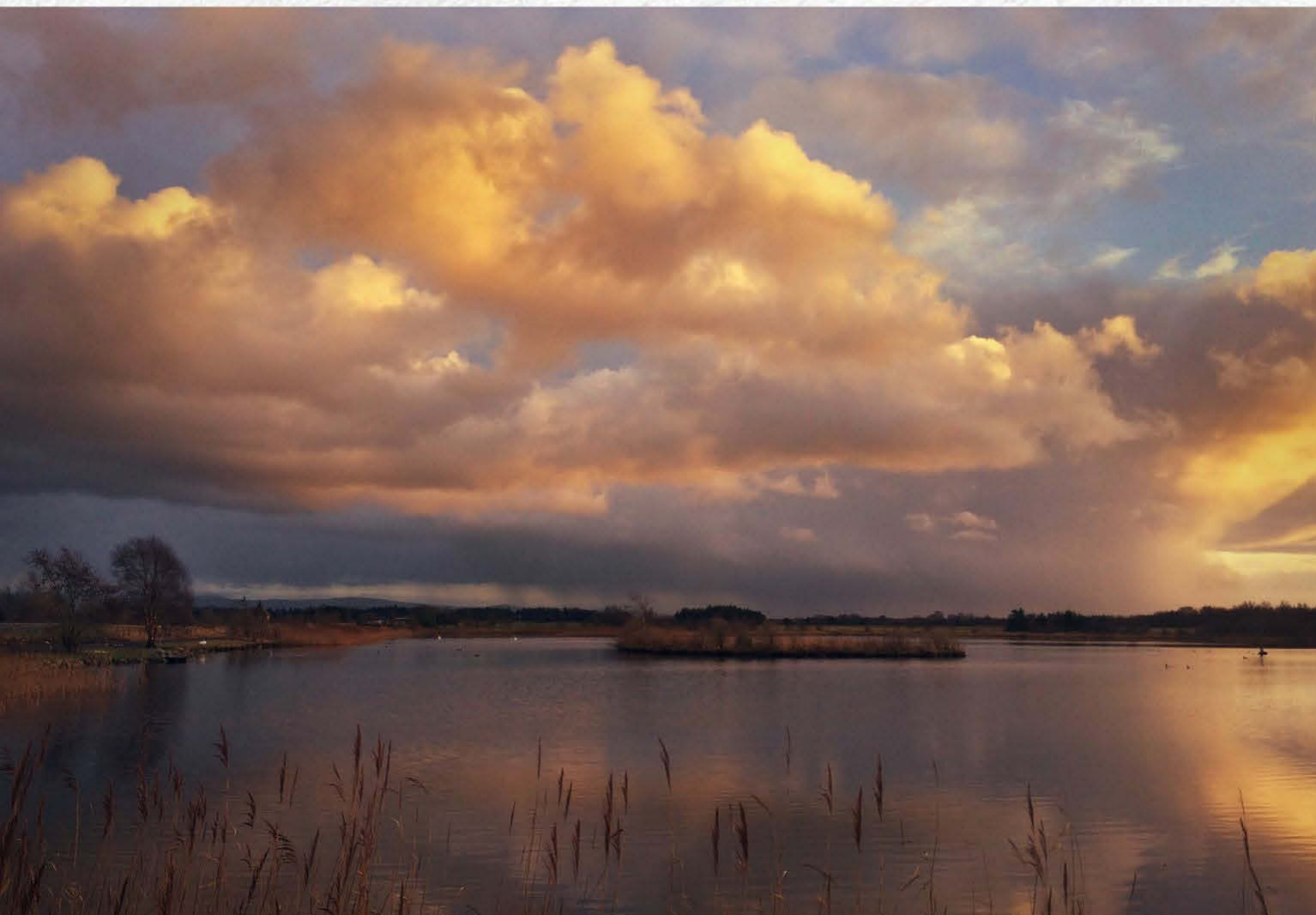
Now that you have made sure that your phone is protected the next thing to worry about is yourself. If you are serious about getting good landscape shots you are going to get wet and you are going to get mucky. So dress appropriately. You don't want to miss out on a shot because you didn't want to get down and dirty in case you destroyed your best jeans. Also if you are shooting in cold weather wrapping up in warm gear can have a double benefit. By staying warm you can spend a lot longer out and about looking for that masterpiece that will make you famous. But more importantly you can keep your phone warm. The iPhone battery will drain a lot faster in cold weather so by returning it to a warm inner pocket between shots will prevent this.



## **Take your time, think about the composition and focus**

At long last, both you and your phone are ready to start taking photos. A common misconception that a lot of people have when they start taking photos with their iPhones is that it you don't need to worry too much about how well you take a photo as any issues can be fixed by using photo editing apps. The truth is that no amount of editing or apping will turn a bad photo into a good one. So it is worth your while taking time over each shot to make sure that it is well composed, well lit and most importantly in focus. If you look after these three elements you will end up with a photo that works well on its own merits. Any post processing done will only enhance what is already a good shot.

No matter what you are shooting the most important thing to do is make sure that your subject is sharp and in focus. You can compensate for lighting and composition issues with post processing but if your image is not sharp there is very little that can be done to correct that. To focus with your iPhone you simply tap on your subject on the screen and the camera will focus on that point. Shooting in lowlight conditions can also have an effect on the overall sharpness of your image. As the iPhone camera has a fixed aperture the shutter speed is reduced when shooting in low light so as to allow more light hit the sensor. The problem with slow shutter speeds is that it can lead to blurred images if there is any camera shake. To avoid this you should hold the camera very still when shooting in these conditions. Examples of this would be shooting sunsets or on rainy days.

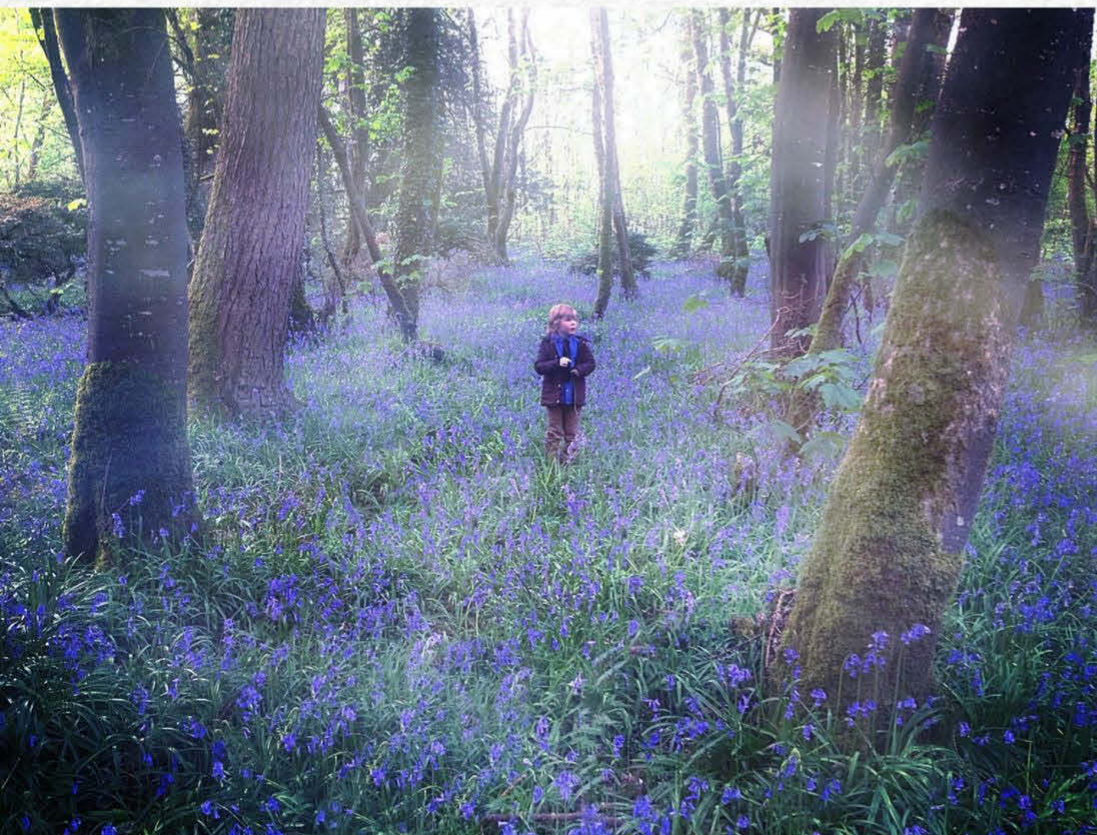




## Use the Rule of Thirds

The next thing to bear in mind is the composition on your shot. Composition is the arrangement of the different elements in your shot in a way that is pleasing to the eye. The general rule to follow here is called the Rule of Thirds. The iPhone has a Rule of Thirds grid that will help you

compose your shot correctly. When shooting landscapes you should try to have your main subject in line with one of the vertical lines on the grid and the horizon line should ideally be in line with one of the horizontal grid lines. In this example the position of the boy and horizon are in line with their respective grid lines on the Rule of Thirds grid.



## Break the Rule of Thirds

Of course rules are made to be broken. The Rule of Thirds is only a suggestion. In this second example my son is right in the centre of the scene which is normally frowned upon. But in this case it creates the sense that he is lost in the woods and it adds to the overall mood of the image.





## **Shoot in the golden hours**

As I said earlier the iPhone camera has a fixed aperture so you need to be aware of the available light when you are taking a shot. Most landscape photographers tend to take photographs during the golden hour. The golden hour is the time around sunrise or sunset when the sun is low in the sky. The light tends to be less harsh at this time of day and you will get a warmer softer light with the added advantage of spectacular shadows.



## Lighting and exposure

A major issue that you can have with light when shooting landscape is trying to get your exposure right. The problem here is that if you expose the shot to get the sky right you will end up with a very dark foreground. And if you expose the shot to get the foreground right the sky will be completely overexposed and all the detail will be lost. A good compromise is to use the HDR function on your iPhone's camera. This will help even out the light in the overall scene by taking three shots in rapid succession at different exposures and combining them together. You should avoid using the HDR feature if there is any movement as it will result in blurred images.

The position of the sun can have a huge impact on the mood in your photo. Shooting directly into the sun can produce very nice results but it can be difficult to get right. The trick here is to try and have the subject block the sun so that the light appears to pour around your subject but the sun itself is not overwhelming your image. In this example I got down low on the track nearest me so that the sun was behind the train. It resulted in a nice dramatic shot.







### **Look for an alternative point of view**

This brings me on nicely to my next point. Always be on the lookout for alternative points of view when taking your shots. Most people will take their photos from a standing position so why not look at doing some different. Lie down on the ground. Climb a nearby tree. The beauty of using an iPhone for shooting landscapes is that it is small and portable and can fit in places other cameras can't. For example in this shot I put the phone on the ground at the base of the dandelion. I could have just taken a shot of the field of dandelions but by concentrating on one and shooting it from an angle people wouldn't normally see, it adds to the overall drama of the shot. A common garden weed becomes a work of art.





## People in landscapes

Including people in your landscape shots can add a sense of scale and also add an element of storytelling. A lot of the time with landscape photography it can be hard to get across the grandeur of the scene in front of you but if you get someone to stand into the shot it immediately gives the viewer a reference point. As in the above photo of my wife on a beach in the West of Ireland.



You can also add a sense of drama by including people in your photos. In this shot I was out for a stroll on a boardwalk over a raised bog. My daughter had gone on a few steps ahead of me and she just happened to look back to see if I was still there just as I took the shot. The original photo was taken at midday on a summer's day but because of the look on her face I decided to process it to make it look slightly more ominous.

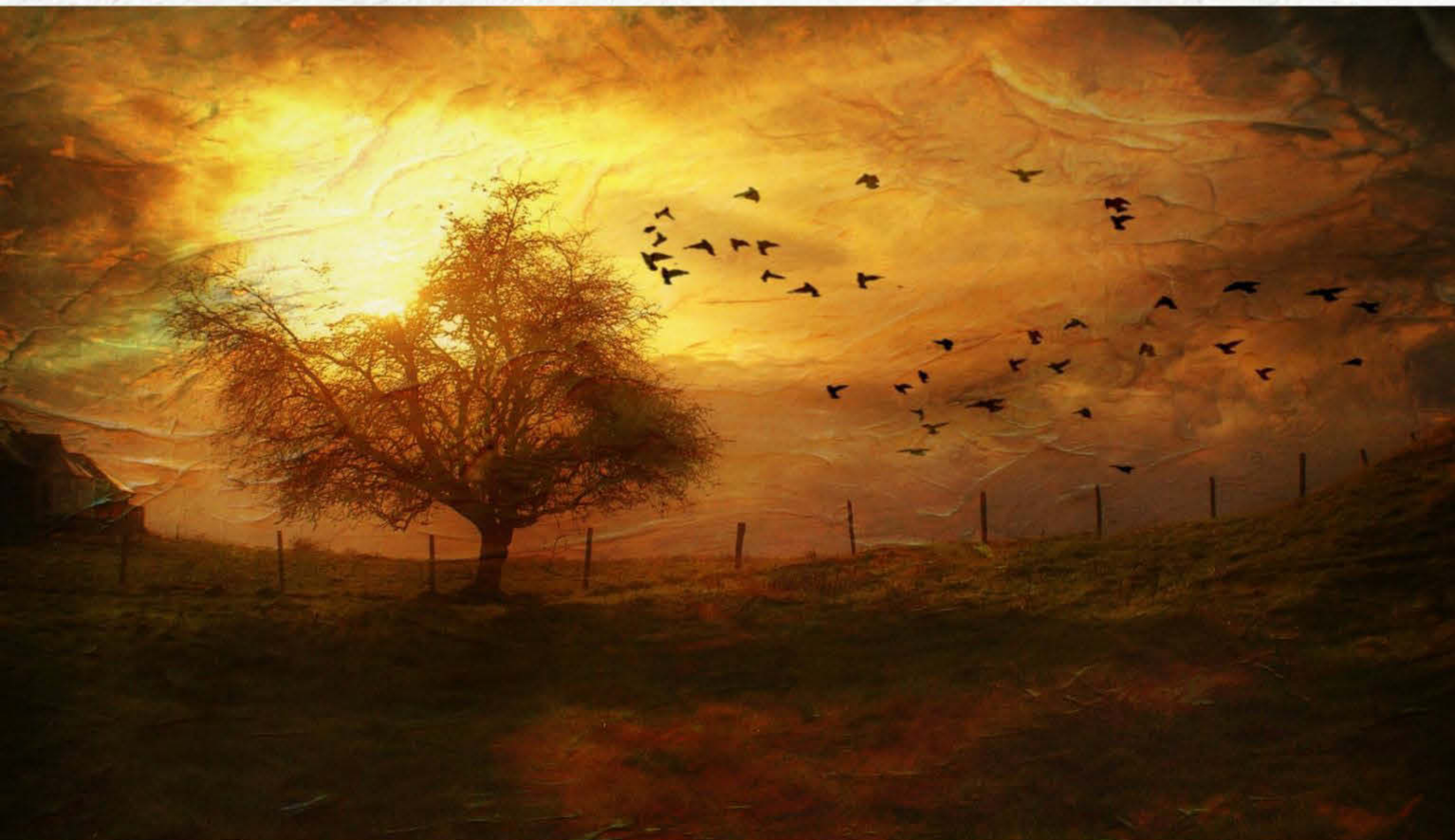
This image is a perfect example of how luck can play a major part



in the type of photo you get. If I had taken this photo a moment sooner or later that look on her face would not have been there and it would have been a completely different shot. Some of the best shots I have gotten over the years have been the result of pure luck but, to paraphrase an old saying from golf, the more I shoot the luckier I get. As you gain experience you will start to see potential shots before they happen and set yourself up to capture them. Also by taking numerous shots of a particular scene or subject, one is bound to stand out from the rest and luck will always play a factor in this. The beauty of digital photography is that you can just keep taking shots and delete the ones that don't work. And there will be plenty that don't. You should never just take one shot and hope for the best. Even if your first shot looks like a winner keep shooting from multiple angles as you might capture something that you otherwise would have missed out on.

## **Editing your photos**

I touched briefly on processing your images to change the overall mood and look of your shots. There are so many apps available these days that there is very little that you cannot alter. As mentioned before if you do not have a good image to start off with there is very little benefit to be gained from editing it. But at the same time it is fun to experiment with these apps. For example adding textures to landscape shots can result in landscapes that look like paintings. But this is only the tip of the iceberg. There are so many options available when it comes to editing and post processing that it's a whole topic in its own right best left for another day.







*“12 good photos in one year is a good crop”*

## **Master the basics, the rest will follow**

For the moment you should concentrate on taking the best photos you can. Figure out the benefits and disadvantages of using your iPhone for landscape photography and learn how to use these to your advantage. You should also bear in mind that not every shot is going to be a masterpiece. Even the great Ansel Adams, one of the finest landscape photographers of the 20th century, used to say that 12 good photos in one year was a good crop. So if you get more than 1 shot per month that you are very happy with you are doing well.

## **One final thing to remember...**

One final advantage of using your iPhone for landscape photography that no one talks about is that if you get lost you can ring someone for help. Try doing that with a DSLR.

## *About the Author*

Paul Moore is an avid amateur photographer from Ireland who uses photography to relieve the stress of his day job as an accountant and financial advisor. He is married with 3 young children and his other interests include music, film and the great outdoors. Paul started his iPhone Photography journey 5 years when he discovered he could use apps to edit images on his iPhone. The addiction quickly took hold. His favourite subjects are his family and the Irish landscape. His photos have appeared in publications and exhibitions all over the world.

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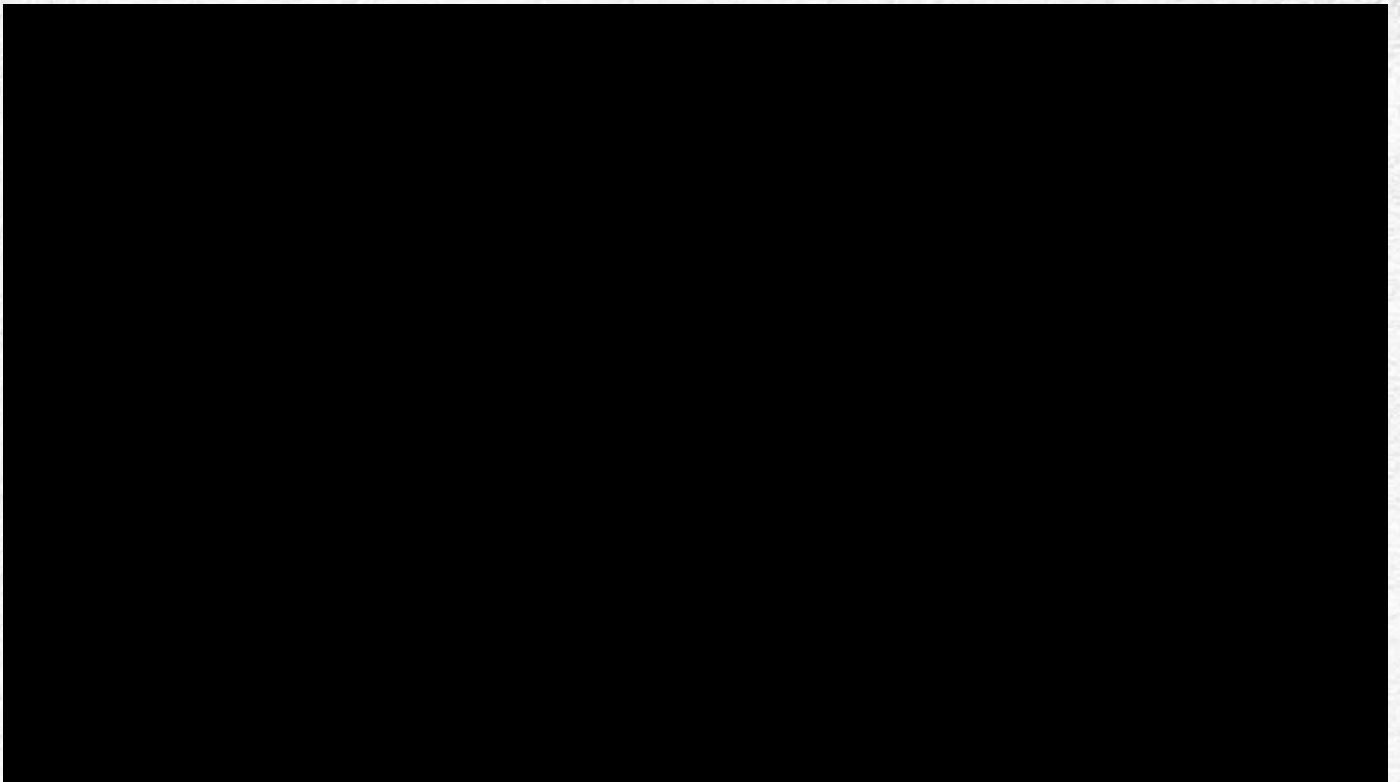
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# How to Shoot Great Landscape Photography with Your iPhone



Learn how to take gorgeous landscape mobile photography on your iPhone. Join photographer Jack Hollingsworth on an adventure to McKinney Falls State Park and get the scoop!

This video is brought to you by Tap Tap Tap, creators of the top-selling photo app of all time, Camera+.

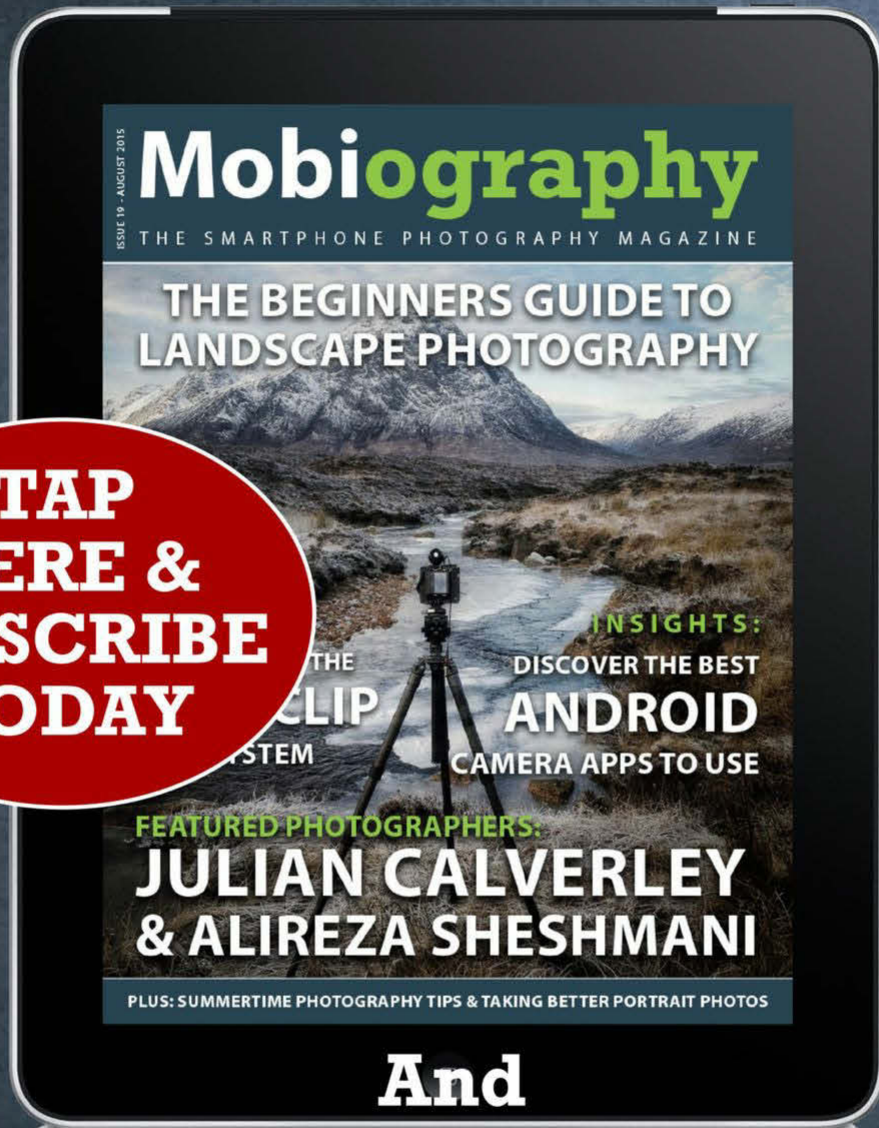
Read more on the [Tap Tap Tap](#) blog.

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A landscape photograph of a mountain range with a camera on a tripod in the foreground. The scene is a wide, open landscape with a river or stream flowing through the center. The mountains in the background are rugged and covered in snow, with a large, prominent peak in the center. The foreground is filled with dry, brown grass and shrubs. A camera on a tripod is positioned in the center of the frame, pointing towards the mountains. The sky is blue with some clouds.

# **#iPhoneOnly** **The Landscape Photography** **of Julian Calverley**

By Andy Butler

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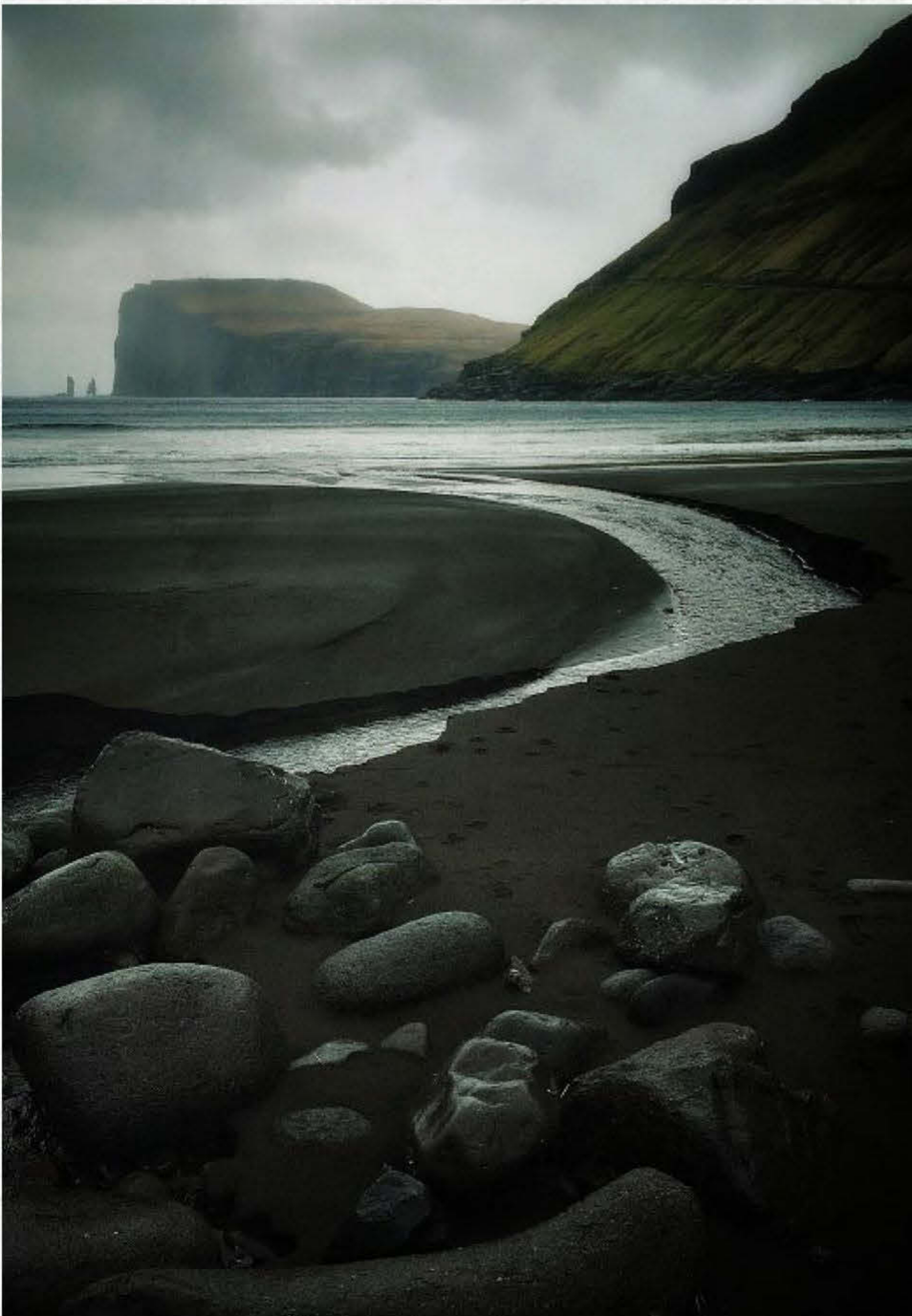
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**E**arlier this year there was quite a bit of buzz and chitter chatter about a new book called '#IPHONEONLY' by Julian Calverley, a professional landscape and advertising photographer from Hertfordshire, UK. The book featured a collection of 60 beautiful landscape images taken and edited solely on the iPhone. The #IPHONEONLY book was also supported by an exhibition at the Snug Gallery in Hedben Bridge, Yorkshire, somewhere that isn't too far from where I live. However, due to timings and other commitments, I never managed to make the trip across to see the exhibition first hand. I did however treat myself to a copy of the book.



The #IPHONEONLY book features some truly stunning photographs taken at various locations throughout the British Isles but mainly in the rugged terrain of the Scottish highlands, the rolling countryside of Hertfordshire, Buckinghamshire and Cornwall.

The photographic style of these images gell seamlessly together and convey a strong sense of drama in the moody skies, angry rivers, rocky landscapes and snow or tree covered mountains. The images have a painterly quality about them with muted colours, dark contrasts with sometimes a hint of vibrant green showing through. The print quality of the book really does compliment the style of the photographs featured within its pages.







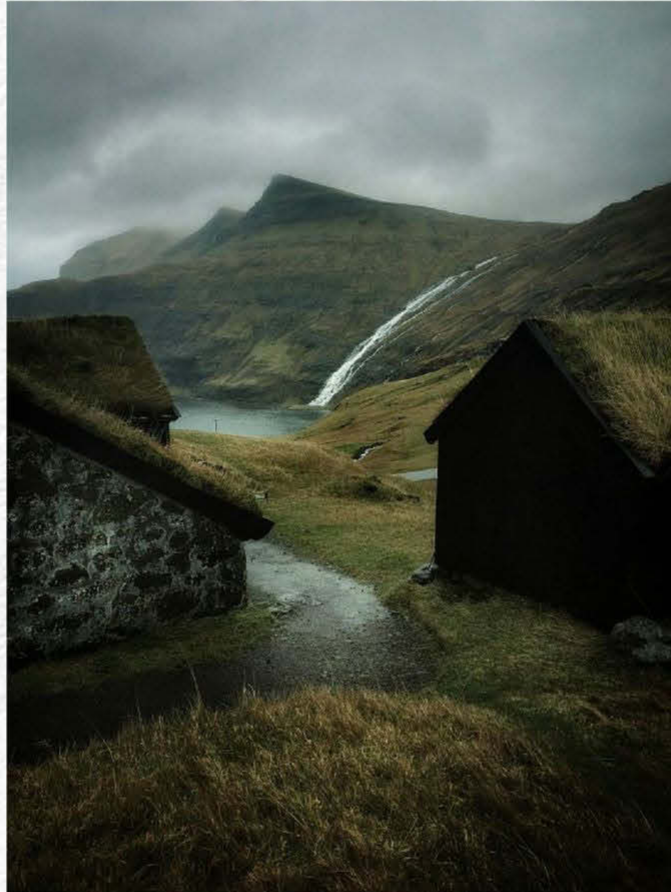
Julian Calverley's journey and his love of the landscape started at an early age as he drew and painted and in particular enjoyed watercolour landscape work. This inspired him to become an illustrator, and was fascinated by the work of Roger Dean and later on J.M.W. Turner.

Pursuing this dream led Julian to art college where part of his studies involved photography. It was here that he discovered the photographic process didn't just end once you had released the shutter. It involved so much more and it was the darkroom aspect of this creative process that really caught Julian's imagination.

Inspired by the work of Bob Carlos Clarke, a photographer who made montages in the darkroom, then hand coloured and toned them. Clarke's book 'Obsession' opened up a whole new world of possibilities to Julian, who realised soon after seeing Clarke's work that photography was what he wanted to pursue. He went on to do this with a passion until deciding to set up his own studio in 1988. Since then he hasn't looked back and now divides his time between his personal work and assigned commercial work.

His personal landscapes have been featured in various solo and group gallery shows, a wide variety of photography publications and national press, the Association of

Photographers awards and in the last five Lürzer's Archive '200 Best Ad Photographers Worldwide' annuals. Commercially Julian is represented in the UK by the Lisa Pritchard Agency, London, in the US by Greenhouse Reps, New York and in Asia by Alphaville, Hong Kong.



Inspired by the style and quality of images featured in the #IPHONEONLY book I wanted to find out more about Julian Calverley and how a professional big camera photographer ended up creating a bestselling book about iPhone photography. I started by asking him about the things that inspire him in his own personal photographic endeavours.

He told me, "Although I've been

an advertising photographer for the vast majority of my working life, it's my personal landscape work that is my passion, my soul food, it's the place I can go to with no constraints. "

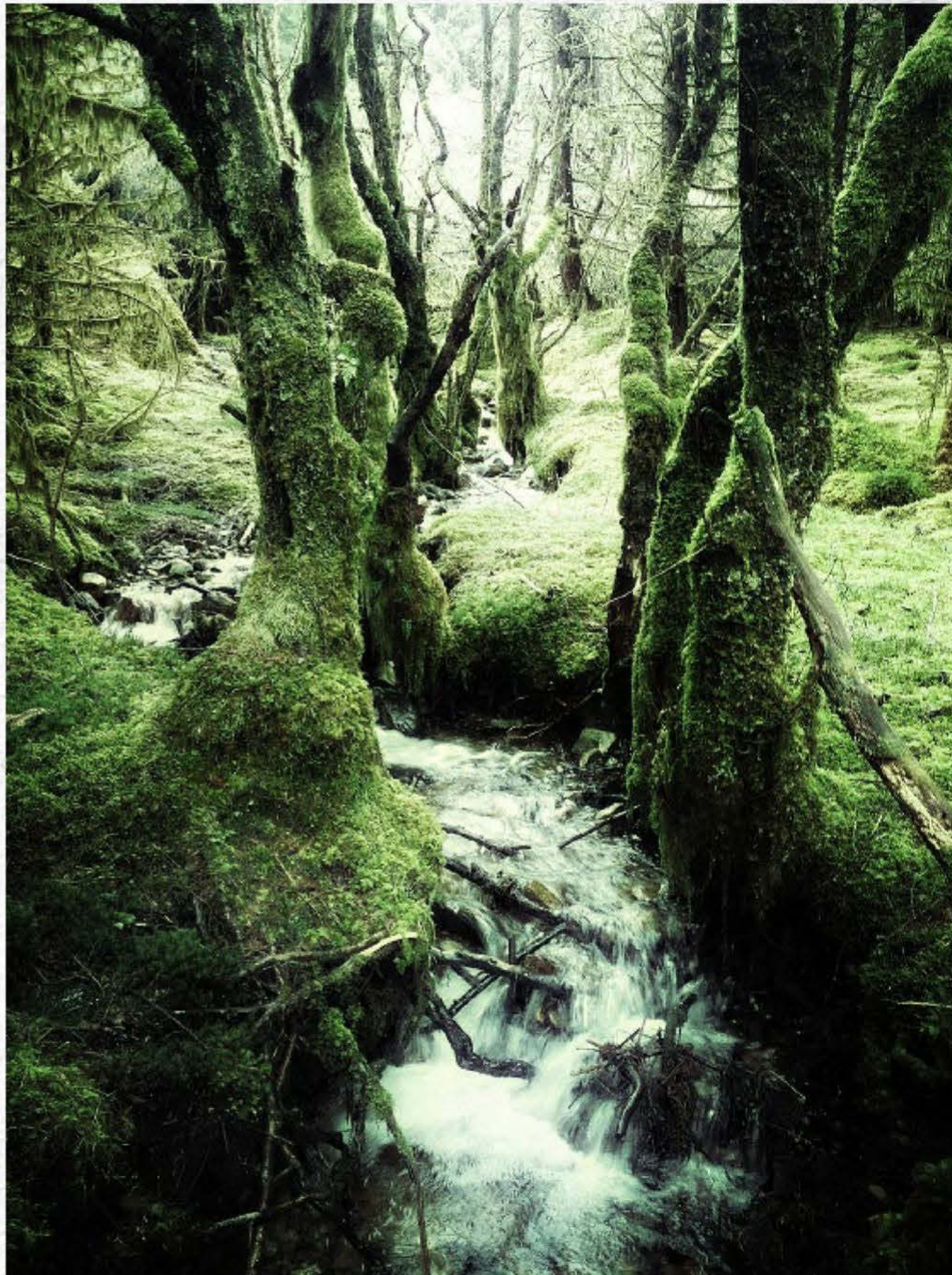
"Classic landscape work is what I'm drawn to. In particular large open spaces captured under dramatic weather conditions. The reason I'm drawn to it is purely an emotional one. I simply enjoy the experience of being in those places, and in particular when the weather contributes to the visual drama. This means that much of my landscape work is made in autumn and winter."



For me, when I talk to other iPhone photographers I am always fascinated by the story behind their discovery of the iPhone and using it as an image capture device. We all have our own story to tell but as Julian is a professional photographer more accustomed to using a big camera in his daily life I was especially intrigued as to how he discovered the capabilities that lay within the iPhone. I was keen to find out what fascinated him about this form of photography and how a big camera photographer was inspired to create a book featuring photos taken solely with an iPhone.

"It was my good friend and fellow photographer, Jack Lowe, (@lordlowe on Instagram) who first introduced me to the Instagram app back in 2012. I was quite surprised at how much I enjoyed using it, in fact, it soon became clear that the real surprise was actually how much I was enjoying using my iPhone's camera to take pictures."

"The majority of my work is shot on either an ALPA or a Contax 645 camera, paired with a medium format digital back (the PhaseOne IQ180) which is capable of producing huge files, and so to then find myself using a phone camera was quite a surprise to me. Often when I'm out and about in the landscape, I find myself waiting for a certain quality of light or sea state, or for weather to change, and it's those moments when I often take a picture or two with my phone camera."





"Sometimes it is simply to record the scene in front of me, other times I've gotten into the habit of taking a portrait of my main ALPA camera, a sort of 'lonely selfie' almost as proof to myself that I was standing there, and often, when scouting a location, the camera acts as a visual notebook, to record specific locations to which I'll return to."



"The images started to gain popularity on various social media sites such as Tumblr and Instagram, and it was then that I was approached by a publisher who asked if I'd be interested in producing a book of the work. After looking through an initial edit of the work we agreed the book would be a nice idea, and so the process of designing and editing it started. We decided to call the book #IPHONEONLY, after the popular Instagram hashtag. I'm pleased to say the book has been very successful and has gained popularity worldwide. It has also led to an exhibition of the work and the subsequent sale of prints."

The images in the book have a very distinctive style, they are atmospheric and moody and convey a lot of emotion about the scene, making excellent use of some extremely dramatic skies and harsh weather conditions.







Talking to Julian about his approach to his landscape photography I asked what sort of conditions contributed to the make up of his perfect landscape photograph and how he approached the capture of these images.

"I try to follow my instincts and create pictures that are an expression of how I was feeling at that time, standing in that location. "

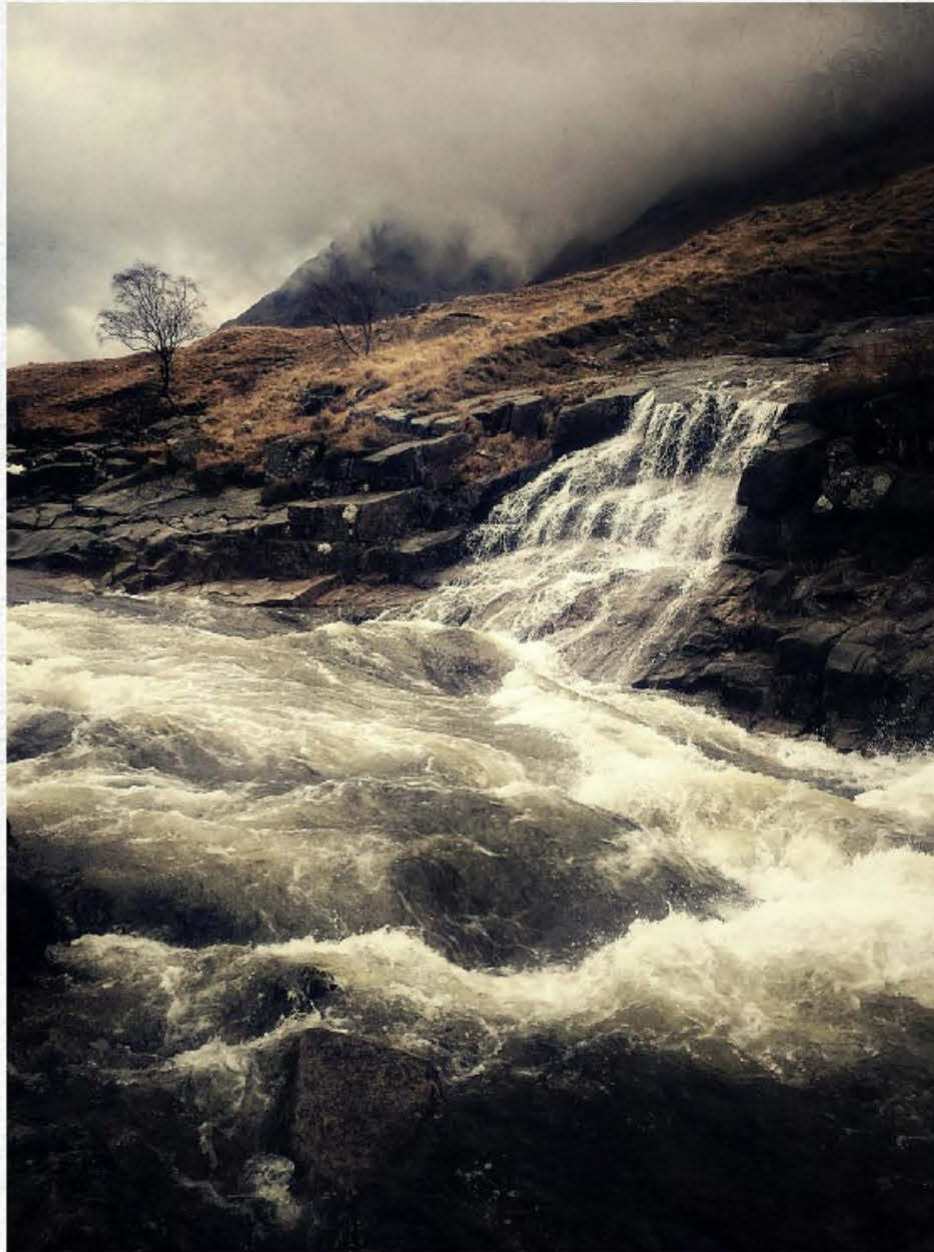
"I'm drawn to drama, and in the landscape this is often at its peak in the autumn and winter time, and during stormy or overcast weather. So you could say that the process and challenge of simply standing there, trying to capture what is in front of me, has inspired my work. "

"Another important part of the process is to visit locations time and time again, as I find this helps me get a feeling for the place and become familiar with how the elements tend to interact with a scene or an area. In other words, it also helps me to become emotionally attached to a place."

It is clear that Julian is a master in the use of light to convey emotion through his photography but what about his approach to composition. Were there any conscious decisions made when framing and composing his photographs.

"I don't make conscious framing decisions as such, I just aim for a composition that pleases my eye, and has some balance to it. I'm not someone that analyses things too much."

"One thing I often do though is I edit a shoot months after the event, finding the passing of time helps in detaching myself slightly from the





work. I've found hidden gems that way too, images that on the day did not perhaps feel so special, have then stood out later and gone on to become firm favourites."

One of the fantastic things that sets iPhone photography apart from

any other form of photography is the ability that it offers people to take a photo, edit and share from one single device, in real time. It is the multitude of available photo editing apps in the app store that make this possible. I was keen to find out from Julian how he approached the editing of the images in the #IPHONEONLY book in order to achieve such a distinctive look. To my surprise Julian takes a simple approach which as you can see produces images that have so much power.

"My workflow is very simple, and is designed to maintain the quality of the original capture, ie. I don't make the initial exposure within say Instagram."

"I basically use two apps, Apple's native Camera app to take the photo and then Snapseed to edit the image. I find Snapseed to be very quick and easy to use and I only need to spend a minute or two working on an image."

"From Snapseed I then export out to the Camera Roll before importing the image into Instagram to post. The Images that appear in the book and on my web site, Tumblr and Wordpress blog are resized using Adobe CS6."

It is clear Julian has embraced the iPhone for the powerful image capture device that it is but there are those out there who still frown upon iPhone photography as a passing gimmick. For me it is difficult to see both viewpoints as I am an iPhone only photographer and so







immersed in this side of it but as Julian is a professional photographer who works with all types of camera I asked him about his views and experiences of this topic. Is iPhone photography being more readily accepted as a legitimate form of photography or still frowned upon by more traditional big camera photographers?

“Some photographers embrace it and others don’t. I know many photographers that have, and many that think it’s a fad. It’s a personal choice. It’s been very rewarding seeing the positive reaction to the book, particularly from photographers that may not have considered using a phone camera before.”

It is clear that the #IPHONEONLY book has created a stir, it has gotten the photography world talking and taking note of the power of the iPhone. The supporting

#IPHONEONLY exhibition was held in the Yorkshire town of Hedben Bridge, UK and was well received. Unfortunately this exhibition has now ended but for those in the UK you can catch some of Julian’s #IPHONEONLY work at the Masters of Vision show (MOVE) in Nottingham. You can find out all about it here.

### **Get your very own copy of #IPHONEONLY**

If you are a keen landscape photographer or simply are looking for a source of inspiration then I can highly recommend the #IPHONEONLY book. It is available to buy from [www.juliancalverley.com](http://www.juliancalverley.com) there are also signed copies available.

### **Connect with Julian Calverley**

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# Field Testing the Olloclip '4 in 1' & 'Active Fit' Lenses

By Andy Butler

I have long been a fan of the Olloclip lens system and was intrigued by the announcement earlier this year about Olloclip's brand new "Active Lens" attachment for the iPhone 6 and 6 Plus. After acquiring my very own Active Fit lens I headed out to give both the 4 in 1 and Active Fit a good test drive.

For those of you who may not have heard of Olloclip before, it's basically a small lens system which mounts onto the iPhone covering the camera lens. The Olloclip 4 in 1 comes in a selection of different lens sizes which includes wide angle, fisheye, macro and telephoto while the Active Fit offers an ultra wide angle and 2x telephoto. Olloclip was the brainchild of Patrick O'Neill and was a kickstarter success story. Since then it has evolved into a leading brand name in the iPhone accessories market and in a few short years has built up a legion of passionate users and followers.

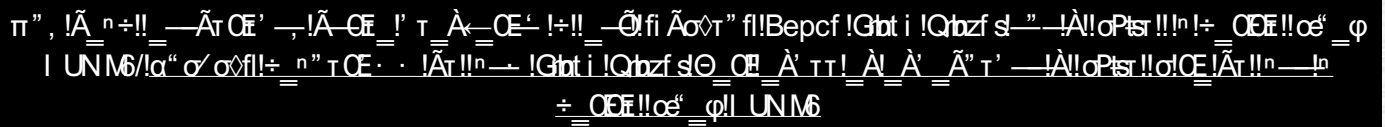
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## What is new about the Olloclip lens system?

The new Olloclip lens system has been specifically designed so that it can easily be carried and fitted over both the front and rear facing camera of the iPhone 6 and 6 plus. This means it can be swapped around without the need to change any small fiddly parts.



## Lens construction

The body of the lens system is made of a solid moulded plastic material which snaps firmly into a holding pendent unit which can be either be clipped to a keyring or worn on a lanyard around your neck. I have to say this feature is brilliant and in my field tests it allowed me to carry and easily access the required lens. The holding pendant comes in a choice of colours; black, lime green, orange or cyan. I found using different coloured pendants came in very useful in helping me identify the different lenses I was carrying when using several at the same time.

Once detached from the holding pendant the Olloclip lens firmly slides onto the iPhone, covering the front and rear facing camera lens. Many other lens systems only cover the rear facing lens but this Olloclip covers both without the need for separate parts such as a dedicated case or mounting bracket.



The lens glass itself is made of good quality, precision ground coated glass optics which gives good clarity to the images you take and sits neatly inside a metal housing. Overall the build quality of the Olloclip '4 in 1' and 'Active Fit' is good quality and it has a good, solid feel.

The Olloclip '4 in 1' lens comes in a selection of different lens sizes. These are: Wide Angle, Fisheye, Macro and Telephoto x 2.

The Olloclip 'Active Fit' offers: Ultra Wide Angle and Telephoto x 2.

## **Lens performance in the field**

In practise I found the Olloclip to be easy to use. When using the lens you will need to deactivate the auto brightness setting of your iPhone otherwise the screen darkens once you fit the lens. This is due to the Olloclip covering the sensor that detects light levels. I found this a little frustrating as I like to have this featured turned on to help save a bit of battery juice.

Being a seasoned Olloclip user with my old iPhone 5 there weren't many surprises in relation to the lens performance and quality (that I noticed anyway).





## Wide Angle Lens

The wide angle lens is my favourite lens from the Olloclip range. The wide angle takes the iPhone lens to about 24mm but added some noticeable softening of focus towards the edges of the image while the centre of the image was sharp. There was also some slight curvature to some horizontal and vertical lines but this can only be expected with a wide angle lens of 24mm caliber. The Active Fit's Ultra Wide Angle lens took the wide angle view even wider so if wide angle landscape vistas are your thing you should definitely check the Active Fit out.



Some people find the distortions created by the wide angle a little off putting but Olloclip have an [app that is free to download from the App Store](#) which does an excellent job of adjusting the lens distortions so the lines in your image are straightened out. The discovery of this app was like a breath of fresh air as it now allows me to really take full advantage of having that extra wide angle capability without having to sacrifice a few tradeoffs in the process.







## **Fisheye Lens**

The fisheye lens performed as you'd expect a fisheye lens to. It more than doubled the field of vision, introduced the trade mark distortion that you'd expect from a fisheye, and give a black edging to the corners and further softening to the edges of the image. It is a lens that offers plenty of creative opportunities.

## **Macro Lens**

The macro lens performance was pretty impressive as well. The macro lens come in 10x and 15x macro lens sizes. Both have very shallow depth of field which means you have a very small area of sharp focusing. Once you have mastered how to use the macro lens a whole new world of creative possibilities is suddenly opened up. Due to the shallow depth of field focusing can be tricky with the macro lenses but the lens kit comes with two Perspex lens hoods which help you pin point the field of focus straight away.







## Telephoto

The telephoto lens offers a 2x lens zoom and is perfect for situations where you need to get a little closer but can't or want to take portraits but with a slightly shallower depth of field. The quality of the image taken with the telephoto lens is good making it a very handy addition to have in your camera bag.

## Front and rear camera differences

Using the lens on the front facing camera compared to the rear facing camera there aren't many differences. The images seem to have a lower resolution, the fisheye doesn't have as noticeable black edging and the wide angle vignetting is slightly reduced. I'm not really sure if there is reason to use the telephoto or macro lenses on the front facing camera unless you're into photographing nasal hair or unwanted skin blemishes.



## Ollocase

The Ollocase is the perfect companion to the Olloclip range of lenses. The case is lightweight and made from a hard plastic, scratch resistant material with rubberised bumpers. It has a raised bezel to keep the screen from making contact with any flat surfaces. Unlike other cases I have used, the Ollocase is really easy to fit and remove.

There is an area around the iPhone lens that is specially moulded so that the Olloclip easily snaps into the correct position so it is ready for action. I much preferred using the lens with the case for this reason otherwise extra attention needs to be paid to the Olloclips placement over the lens of the camera. If you are slightly off centre then the image quality will suffer.



## Final Thoughts

Overall I like the new Olloclip lens pack for the iPhone 6 and 6 plus. The 4 in 1 lens system offers a good selection of lens types to suit pretty much anyone's taste or style of photography. The 'Active Fit' is a good all-round lens to have. The ultra wide angle is perfect for landscape settings while the telephoto comes in handy for those occasions when you need to get a little closer but can't or want to crop in closer without getting too close.

The build quality of the lenses are good. There are some slight distortions but these can only be expected when using small lenses especially at wide angles, but I feel these are minor and can either be fixed with a corrective app if need be or used to your creative advantage.

Care does need to be taken in the first instance to make sure the lens is fitted correctly otherwise some obvious blurring effects become noticeable. That said, using the lens in conjunction with the Ollocase provides a better and more reliable fit.

I especially love the 'Active Fit' holding pendant. This is a fantastic feature which provides a solid and secure grip onto the Olloclip lens enabling it to be located around your neck or clipped to the outside of a bag for easy access.

## Order Yourself an Olloclip

If you are looking for a versatile and compact lens system for the iPhone then in my view the Olloclip is well worth checking out. The Olloclip retails from \$69.99 and is available from [Olloclip.com](http://Olloclip.com). The Ollocase retails at \$29.99.



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# Awesome Summertime Photography Tips & Ideas

By Lindsay Pietroluongo

**S**ummertime is my favourite season, and since it's the best time of year to be active and social, there are plenty of photo opp's for the taking. Whether you're having a lazy and relaxing break or are going on an exciting and adventurous trip, relying on your iPhone instead of a bulky DSLR will make it easier to snap a photo the moment you're inspired. The following tips will help you effectively and beautifully tell the story of your summer, even if you don't yet know what that story is.

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'Ehukai' by Noe Todorovich

**1. Planning a lovely beach shot?** Check the tide table ahead of time. If you get there right after high tide, the beach will be in perfect condition and the sand will be revealed gradually. If you get there at low tide, the sand will be choppy and you'll see a lot of footprints.

**2. For beach shots, avoid changing any add-on iPhone lenses.** Pick one and stick with it throughout the shoot. The more you switch lenses, the more opportunities there are for sand to sneak in and scratch them.

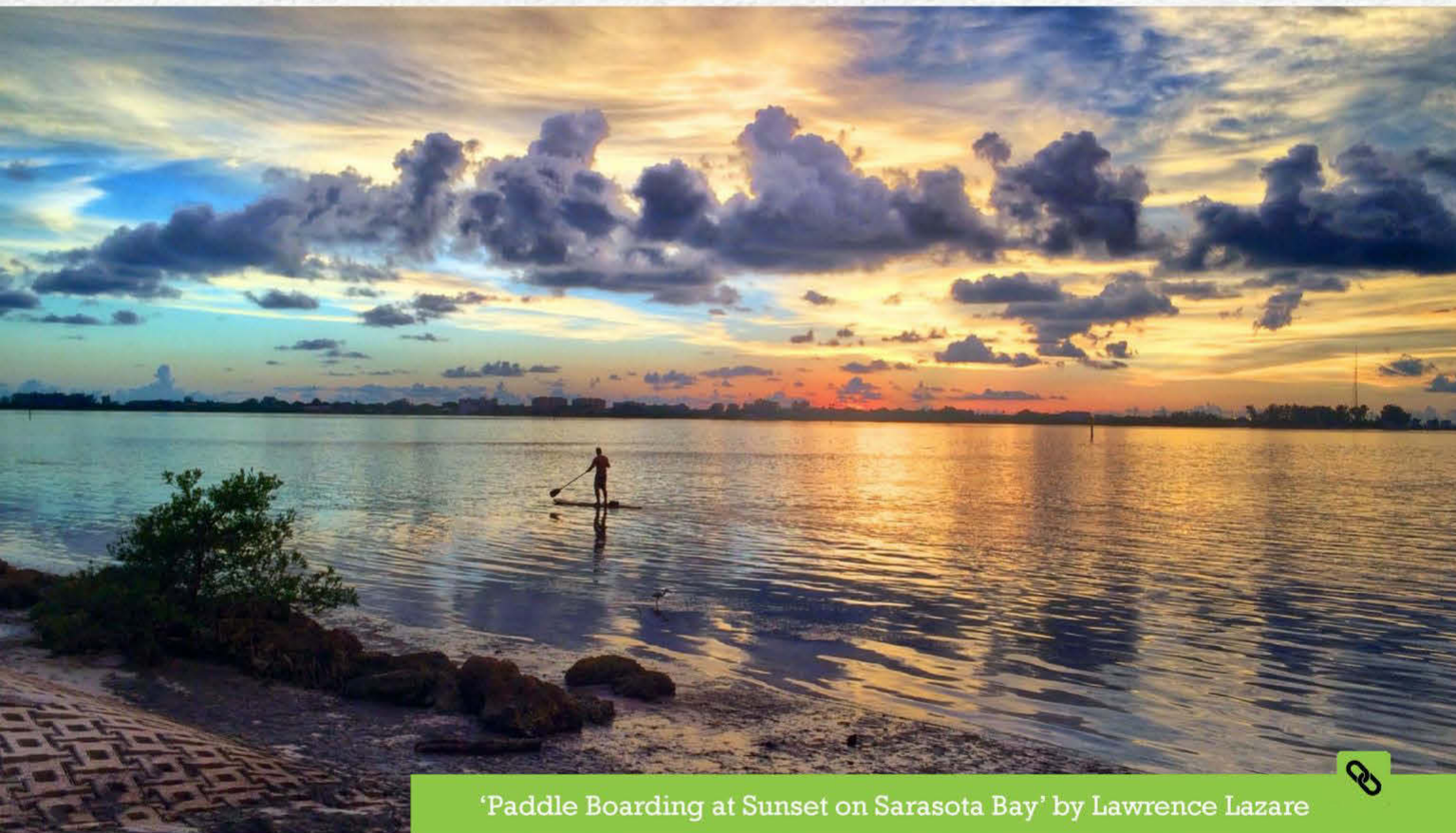
**3. Is the sun too bright?** Then underexpose the shot slightly. Using the iPhone's native camera app this can be done by tapping the screen to make the yellow square appear, then scrolling down. You'll see the sun icon go down, which means you're lowering the exposure. On the other hand, scrolling up will brighten the picture if the light's too dim. Other camera apps work in slightly different ways.

**4. If you still can't seem to get the right exposure, try using the flash, even if it's sunny out.** This could help illuminate your subject and fill in the shadow areas but be careful, the iPhones flash can be a bit harsh. In this case try using the [NOVA Flashlight](#).



**5. Go with the shadows and consider making them the subject of your image.** At sunrise and sunset you can get some amazing silhouette's. During the day the harsh sunlight can create some high contrasting shadows, perfect for black and white photography.

**6. Download a HDR app.** HDR is a process that takes several pictures at the same time, at differing exposure settings then merges them together to create one evenly exposed photography. Using HDR will allow you to balance out the underexposed or overexposed areas of the image and get the contrast you're looking for. You can also use the B&W Smart-Pro Circular Polarizer filter for iPhones and other mobile devices. This will eliminate reflections, saturates colors, and improves contrast.



'Paddle Boarding at Sunset on Sarasota Bay' by Lawrence Lazare

**7. Take advantage of your proximity to the water by photographing reflections in the ocean, lake or pool.** To get more of a distortion in the reflection, put your iPhone about one inch above the water. If there aren't any waves to contort the shot, make them yourself with a brush of your hand. Show the actual subject in the photo, too, since the reflection alone may not be interesting enough.





'Untitled' by Robin Robertis



### **8. Don't be afraid to dip under the water for the perfect photo!**

Purchase a waterproof housing for the iPhone, like the ones from [LifeProof](#). You can also get a less expensive waterproof bag for your iPhone, but the image won't be nearly as clear. Keep in mind that it can be hard to focus on your subject when you're underwater, since the touch screen may not work well. The [GorillaCam](#) app has a timer that will count down from as much as two minutes, giving you plenty of time to dunk down and prepare your shot.



**9. Exploring a cave or cavern?** Use the natural light to create a dramatic silhouette. Have your subject stand in the entrance and shoot towards the light. As a rule, shooting against the light, cavern or no cavern, will silhouette your subject. Make sure you expose for the highlights outside rather than your subject.



'From the cave, pt.2' by Jerry Hall



**10. Make a point of taking a few shots during the “golden hour,”** which is the time either just before or after sunrise or sunset. This is when the light rays fall at an angle, which creates longer, softer shadows and warmer light.



**11. Once the sun goes down, you may want to take a few shots of the crackling bonfire you and your pals are sitting around.**

Though it's dark out, don't use the flash, which will ruin the fire's natural glow. You will need to rest your iPhone on a stable surface or use a tripod. Try out [Cortex Camera](#) which is a good app for low light situations.

**12. Download the [Slow Shutter Cam](#) app to better shoot in low light or to capture moving subjects.** Since you'll want to keep your camera super steady during exposure, prop the phone up on a stationary object or use an iPhone tripod.

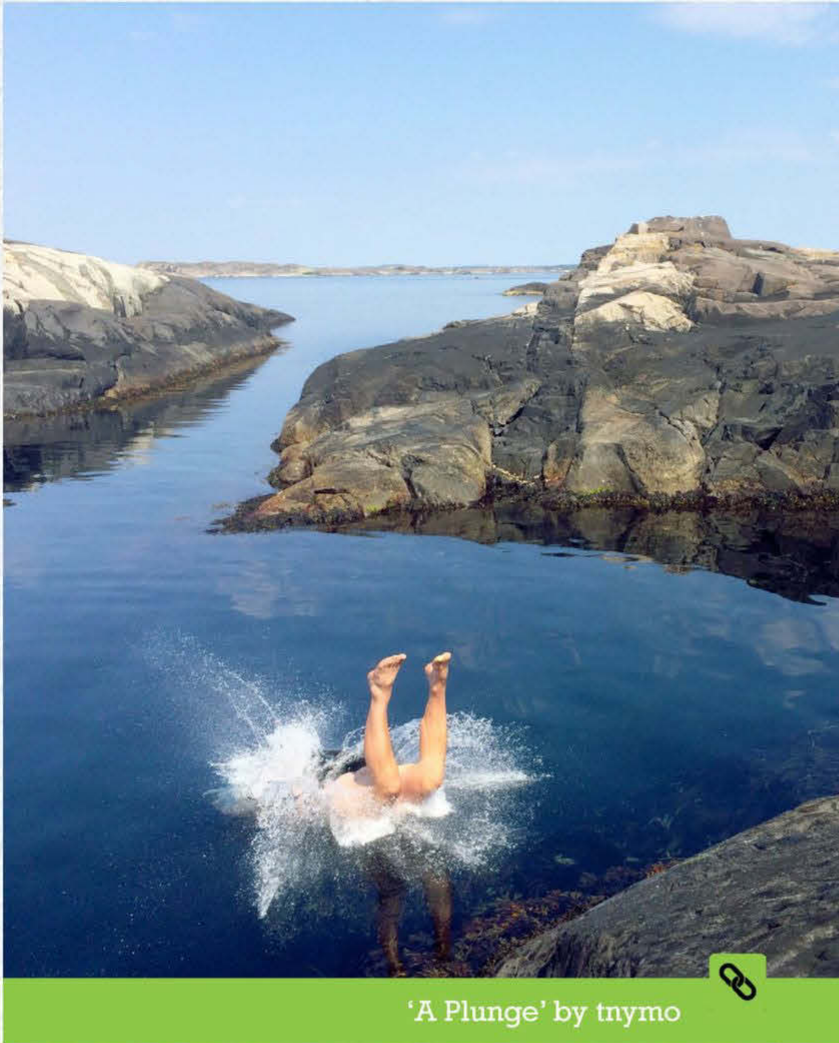


'After the Storm' by Jerry Hall



**13. After shooting, spend some extra time editing.** One of the best iPhone photo editors is [PS Express](#), which can help you turn boldly colored images into monochromatic ones. It may seem strange to opt for black and white summertime photos, but the bright sun and blue skies make for dramatic grayscale images. Other great apps for editing outdoor photos are [Dynamic Light](#) and [Luminance](#), both available on the App Store.





'A Plunge' by tnymo



## Brainstorm Summertime Photography Ideas

Stuck for ideas on what to shoot? The theme of summer goes far beyond sunshine, blue skies and pretty landscapes. Think about what you loved as a kid. Was it exploring new areas of your neighborhood on your bicycle? Heading to the zoo or the aquarium? Eating triple-scoop ice cream cones? Taking a road trip with Mom and Dad? There's more to summer than bathing suits and beach photos, and you should try to capture a varied motif. To add to the story, think of what summer means to you and to others. Aside from the ocean and sand, you may want to shoot sprinklers, campfires, lakes, children playing outside, carnivals, musical festivals, BBQs, and even warm weather fashion.

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# Creating Portraits with the iPhone

By Kate Hailey

**D**o you take photos of your friends and family when you're out and about, on vacation or just around the house? I'm willing to bet most of you do. I remember when growing up, my family had a Polaroid One Step, we would use it quite often, especially around the holidays. We had other cameras about, but that Polaroid was easy to grab and shoot with. A part of me feels like today the iPhone is the new Polaroid. It might not give you an instant print, but it does give you an instant memory in the digital age with the ability to share on Instagram, Facebook, Twitter, or whatever social media channel is your preference.

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iPhone5s + Hipstamatic: Loftus Lens + DC Film





Whenever I do a portrait session I like to snap a few images with my iPhone along with my regular camera. This is awesome for a few reasons, including the ability to do a quick edit and send my client an image or two from the shoot immediately. How cool is it to have your client sharing images the same day as your session, then tagging you in their posts? Pretty great. That's the sort of buzz you want in my opinion.

## **Technical Considerations**

Moving on to some of the technical details. Photography is all about light, knowing how to see and in some cases control the light is a much needed skill as a photographer. Shooting with a smart phone definitely has some drawbacks for creating portraits, but it also has a lot to offer!

Some of the challenges that really stand out are noise in images where there's not a lot of light and overall sharpness. A lot of people also love to capture a shallow depth of field with quality lenses, this can be tough on the iPhone or smartphone, but you do have some options.

## **Engagement, Composition & Light**

### **Engaging your subject.**

This can be tricky and personally one I am sometimes challenged by. I feel pretty comfortable talking to people, even considered outgoing in social situations, but sometimes it's tough to help your client get comfortable in front of the lens. The first thing I'd like to suggest is that you should sit for a photographer sometime, so you really understand how that person feels. Along with that, just have a conversation with your subject; how's the weather, how are their kids, be human and they will open up.



iPhone5s + Hipstamatic: ftus Lens + Ina's 1969 Film





**iPhone5s + Hipstamatic:  
Loftus Lens + DC Film + VSCO**

## **Composition.**

There are a number of creative poses and compositional techniques you can use when making a portrait of someone. For the images in this article you'll see some relative consistencies, mostly in that I prefer to fill the frame. Filling the frame is quite a common practice for more traditional headshots. You can see the eyes, the smiles and some elements of the background, but that background generally doesn't take over the scene. A lot of portraits like this are easily used for social media profile pictures. If this style doesn't strike your fancy,

turn on the grid and use the rule of thirds as a guide for composition. Have fun, experiment and get creative.

## **Look for the light.**

Find the direction of light and move your subject into that light, you want to try to do so without blinding them, so look for open shade, or other elements that might be able to diffuse the light. I seek out window light; light coming through a window tends to have some level of diffusion and often looks nice. Also be on the look out for light being bounced off a white or light gray wall.

**iPhone5s + Hipstamatic: Loftus  
Lens + Ina's 1969 Film**







Fuji XT-1 w/ 56mm f/1.2



iPhone6+ Snapseed

## Subject distance to the background.

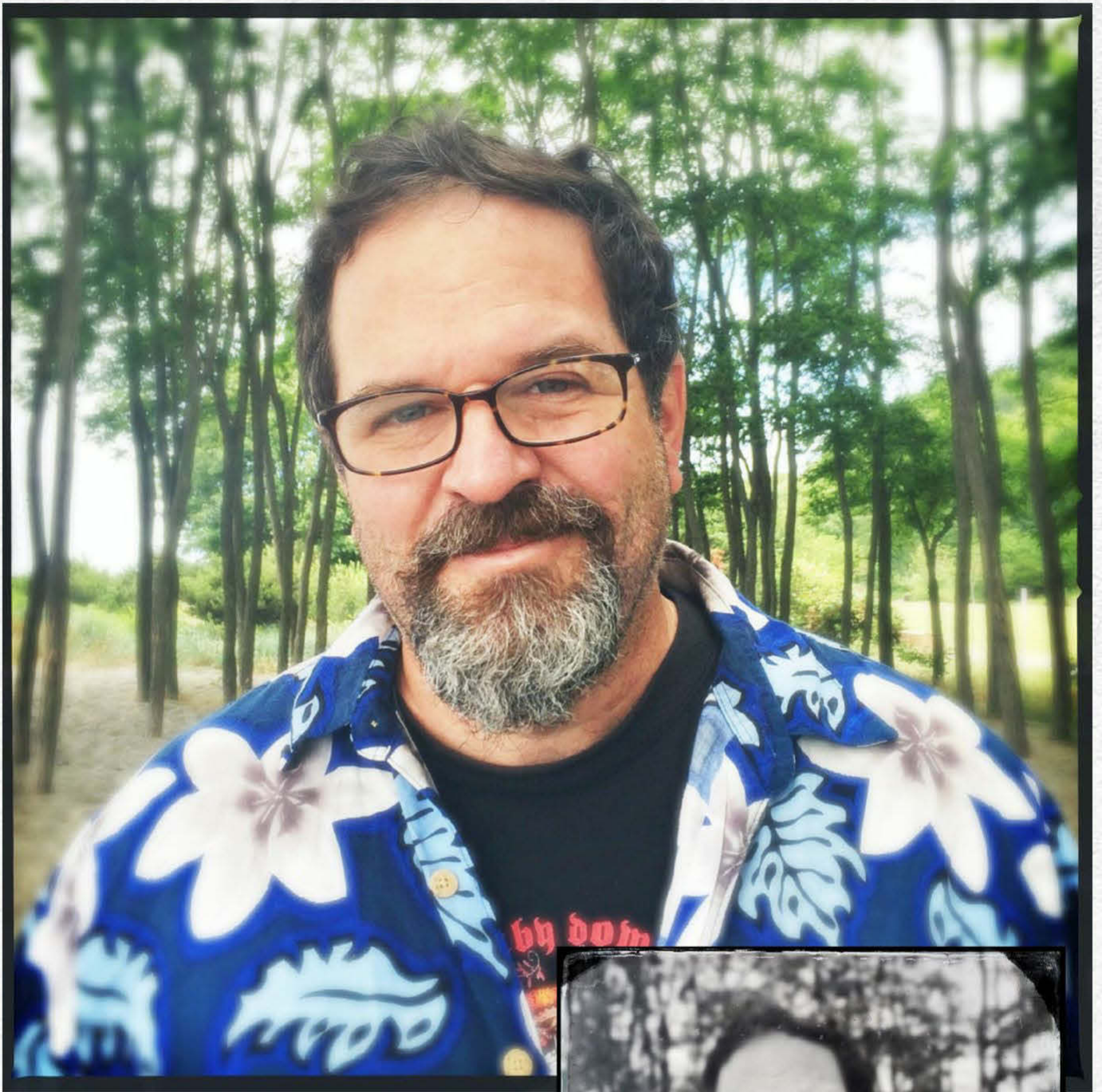
While the iPhone doesn't have the same options bigger cameras do, you can fake it a bit. Pose your subject a fair distance from the background and you'll achieve a bit of the blur you'd normally see in images captured with a traditional camera. Once you've captured the image, I'd suggest adding a little blur in editing to enhance it more so.

These images really show off the differences from shooting at a shallow depth of field and using the iPhone. The image on the top left is from a Fuji XT-1 and a portrait lens, designed to create that shallow depth of field. The image on the lower left is taken with the iPhone6+ with only minor editing in Snapseed.

## Framing elements and distractions.

Generally you want to avoid elements growing out of your subject's head, shoulders, etc... This is a guide, of course. With a couple of the images for this article I wanted to have the trees frame my subject, so it may have the appearance of growing out of his head. However I don't feel that it's terribly distracting as there is a fair amount of distance between my subject and the trees. Perhaps if there were one tree growing out of the top of his head, that would be a different story!





### **A few fave filters.**

When I'm creating portraits I'll normally use the native iPhone camera for at least two or three. But I've also found a love for Hipstamatic utilising a few specific filters: the Foodie SnapPak and the Tintype SnapPak are often my go-to's. With that in mind, I also like pairing the Loftus or Tinto 1884 lenses with a variety of film options to see what I can come up with.



iPhone6+ & Tinto 1884 Lens + D-Type Film





## Gear + Accessories

There are a few things I like to have handy, just in case. I keep a small Westcott reflector in my bag, it's only 12" in diameter when opened, but it's great to get that pop of light you might need. Along with that I've recently purchased the Fuji Instax Share Printer, which allows you to wirelessly connect and print a credit card sized print from your iPhone, Smartphone or any WiFi enabled camera/device. It's great for travel or parties. One more item is the iPro Lens kit. My iPro kit has the Telephoto, Super Wide and Macro lens, I'd only use the telephoto in certain portrait situations.



## **In the end remember: A portrait is a portrait.**

You can create one with a Polaroid camera from the '80's with a plastic lens, a DSLR camera using the best lenses on the market or you can create one with your smartphone. The camera is a device to carry out your vision. Choosing the right tool is obviously important, but this is also about having fun!



iPhone6+ & Hipstamatic Loftus Lens + DC Film

## *About the Author*

Kate Hailey is a Seattle based portrait and headshot photographer. Kate teaches photography and mobile photography workshops; she also does social media consulting for photographers and creatives. Kate has completed four photo a day projects, often referred to as "365 Projects", these projects were solely captured on an iPhone and edited on the iPhone or iPad. Check out Kate's blog [www.katehailey.com](http://www.katehailey.com).

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# Street Photography in Tehran with Alireza Sheshmani

By Andy Butler

**A** while back, an iPhone Street Photographer named, Alireza Sheshmani contacted me. Upon checking out his Instagram feed I was instantly blown away by the quality, grittiness and skill of storytelling through his photographs. A conversation began between us and I started to find out more.

Alireza Sheshmani aka [@iranstreets](#) is a 26 year old commercial photographer who lives in Tehran, Iran. His work has been featured on websites such as iPhone Photography School and Grryo. Talking further with Alireza he see's himself more as a photo taker than a photographer, why?

"Because for me being a photographer isn't just about taking photos, being a photographer is about seeing the world in a way that no one can easily see or feel, I'm not there yet, I hope one day I can "SEE" the world too. "

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### **How did you first discover iPhone photography?**

I guess it was early 2010, I was sitting in a café, I installed a social network app called Instagram, everything began there, I saw wonderful photos created with iPhones and I realized what a powerful device I possess. There was no photographic background in my family so in the beginning it wasn't something serious but I started to spend more time taking photos.

I practiced and practiced, watched video tutorials online, visited photography websites, I read photography books, to understand what makes a good photo, to learn about light and what I wanted to achieve which was fine art and documentary.

### **What inspires you to take photos with your iPhone?**

There is nothing to inspire me more than people, I love them. I love to observe them and their lives. I look for myself in them. When I'm taking photos, this is what I do so I have something positive to do with it otherwise what's the point? I have to make a connection, that is my obligation as someone who takes photo of people's lives.



## **How would you describe your style and approach to your street photography and the composition of your images?**

You know I try to take my photos documentary style with a little bit of art thrown in, so I use lots of shadows, high contrast and noise. I don't try for a clear shot, I want to show the world in a different way as I love photos which have a grungy look. I'm making stories out of

people's lives so this style helped me a lot.

When I entered into the world of photography, composition was the first thing I learned so it's kind of an unconscious thing now. It's like it's there and I go and find it.

The way I shoot depends on the situation so it's kind of passive. Sometimes I stay somewhere and wait for the subjects to enter into my frame, sometimes I go after them. So there's no specific way that I approach shooting unless I want to get close to someone in which case I hold the iPhone in front of my chest or face in order to be at the same level as my subject.



## **Your street photography documents the people and characters on the streets of Tehran. How has life in this city shaped your photography?**

I started street photography with a little bit of a background in fine art photography, so this is why I don't want to see or show the world around me the way it is, that's why I use high contrast filters, grain, and a grungy look to create something out of things people usually see everyday and pass by without paying any attention to it. I want to make them stop, see and feel. Truly this is all I'm trying to do.



Living in a city like Tehran makes this purpose much easier for me, Tehran is a city with old buildings beside new skyscrapers. You can see contrasts between everything all over the place, lines, narrow alleys, what else could I want?

I can not say that living in Tehran has been a factor in the grittiness of my photos directly, but being a human has been. I perhaps would do the same if I were in Paris, London, New York or any other place. I wish to do the same things Henri Cartier-Bresson, Daido Moriyama, William Klein, Robert Frank did which is show the deeper layers of people's lives.





## **Have there been any challenges that you have faced or had to overcome in your street photography?**

For me there were no challenges except "Fear". When I started street photography, it scared the hell out of me, "What would people do if they find out I'm taking their picture?", "What should I take?". These words were in my head everyday, one day I realized that I'm not

scared anymore, I could see, feel and anticipate the scene.

I think I'm not in the right place to give advice but at least I can share my experiences with people who are interested in street photography. "There is no better way to learn how to take a good street photo but practicing" it comes to you. You know it's like a cap on the street, it's already there, you only need to shake your hand.

Decide to do it, do it, enjoy it, make it a way to help humanity.



## **What apps do you use and is there a process or methodology that you apply to your post production editing?**

There are millions of photography related apps in the App Store but the first app I used was Snapseed and it's stayed with me ever since. I adjust my photos with Snapseed and then it's time for filters which for me is adding textures and black and white. I use Analog film, Mextures, Image Blender and recently the app called Afterlight.







## **What would be your top tips or words of wisdom be to help others take better photos on the street?**

It has come from four years of shooting and I have found a little secret: Practice.

I remember days being tired of hearing people say, "you should practice". I wanted my photography to evolve as soon as possible but photography is like driving, you learn it over time. Your guide can only show you the way, you are the one who should walk on that path to learn and experience new things. So my tip is to stop being afraid, be patient and practice. One day you'll realize that you're on the path.





## Are there any photographers that have been a big influence or inspiration to you?

Everyone has an inspiration in what he or she does, as I have too. I met street photography through [Mr Koci Hernandez](#). I love fine art and street photography and he does both in one frame.

There are lots of great photographers out there using iPhones in my city: Nesam Keshavarz, Ako Salemi, Mohammad Safari

## Do you have any interesting projects or stories that have influenced your photographic journey that would like to share?



There are days I just think about the problems mankind faces. These days, inhumanity all around the world hurts people. I may not be able to help them directly but I can show humanity in my own way in order to be part of the help.

I'm working on a month long project so it will take some time. I'm going to try to document people's lives, from morning until night, I know it's kind of "already been there" but I can do it in my own style to get an appropriate result, and of course I'm going to use my iPhone as the device.

Another project I am planning is an urban project in my town called "People over the glasses"

## Connect with Alireza Sheshmani

[Instagram](#) | [YouPic](#)

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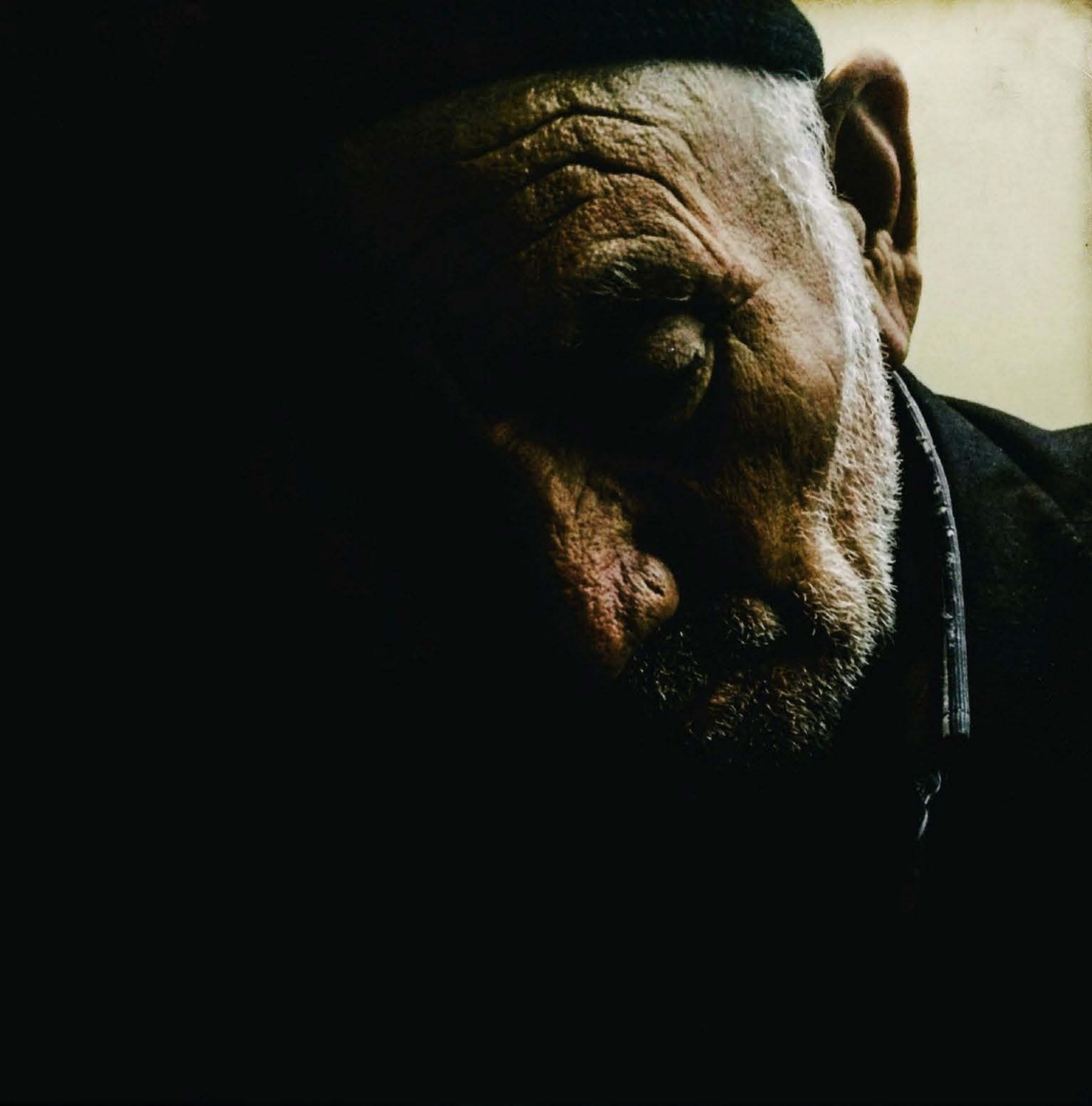


# The story behind my favourite photos...



**Y**ou know, there are some days that you go home empty handed, it's part of photography. This was one of those days. I was heading home when I passed a school and suddenly I saw this angry, sad kid who was waiting for his parents who were later in picking him up. That day I took a photo which I never expected.





I love taking pictures of old men, I seek my elder age through them. I use the subway almost everyday and it has a different world inside of it. I was waiting at my station then I saw this old man sleeping, it was the light and contrast on his face that caught my attention so I took his portrait.





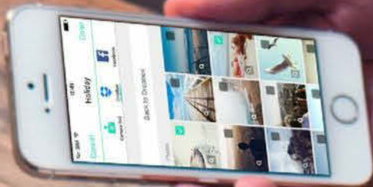
Last but not least is a frame of a man which I took in a great bazar of Tehran. A sad and lonely man was sitting in a chair as I passed by him. All of a sudden he posed like this and I turned back and took a bunch of pictures and this is one of them. I love all of the photos but there are some that I love more than most. This frame has its own way of telling a story and I love hearing its story every time I look at it.

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A composite image featuring a close-up of a man's face, looking upwards with a slight smile. The background is a vibrant sunset sky with orange, yellow, and blue hues. Two birds are silhouetted against the sky, one in the upper right and one in the middle right. The overall effect is a dreamlike, ethereal atmosphere.

# #DREAMER

## **How to Create a 'Spotify' Style Album Cover Using Masking & Blending Techniques**

By Nicki Fitz-Gerald



Being somewhat obsessed with creating images with my iPhone and iPad, I was delighted to be asked to write a regular column for Mobioigraphy magazine and I'm looking forward to sharing some of my creative ideas and techniques.

As some of you may know, I am the co-author of the book 'The Art of iPhone Photography - Creating Great Photos and Art on Your iPhone', and I have been exploring the world through my iPhone since 2009. I try to improve my photography on a daily basis but what I really love to do is mix it up; creating digital collages that express my journey through life on a more subconscious level.

I also love to listen to music when I create an image and will often browse the popular music app "Spotify". Recently, while I was browsing the square music cover images, especially in the "browse by mood" section, it occurred to me how many of the covers remind me of iPhone imagery with the iPhoneography's distinctive characteristics of light leaks and grungy textures. I thought it would be fun to create my own Spotify album cover which, in turn, will demonstrate how easy it is to incorporate photos into a design combining type with imagery using an iPhone or iPad.

### Apps Used:

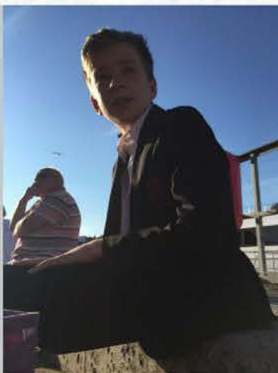
- Native Apple Camera and ProCamera (to take shots)
- Leonardo
- Mextures (optional)

**You will learn:** In this tutorial, you will learn how to prepare, composite, layer and blend images and text to create a mock-up album cover. You will also learn how to convert an image to black and white, add subtle texture and crop an image.

**Level:** Intermediate to Advanced.

As with most of the images I create, I usually start browsing through my photos looking for an image that inspires me. It was slightly different in this case, in that I knew I wanted to demonstrate layering and masking techniques specifically for this article and choosing a strong image, particularly the image of a face will always help to make a strong image as we are naturally drawn to images of people.

Below are all the photos I used to create the image in their raw state. (ie unedited).



*Note: The final image was created using an iPad but it can be followed on an iPhone using Leonardo for iPhone.*

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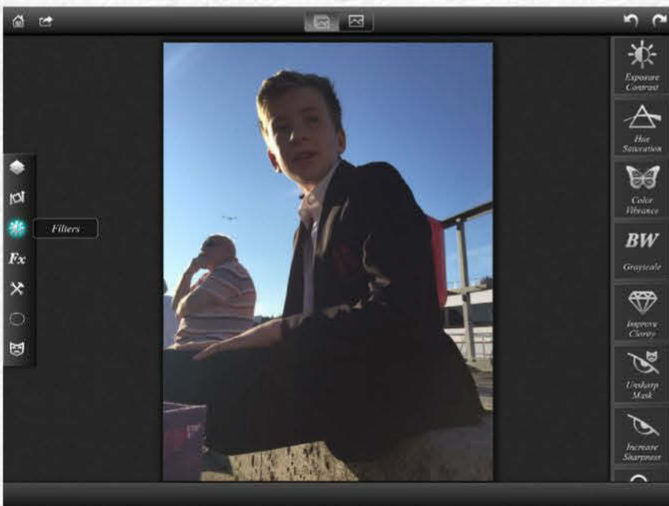






## Step 1: Prepare your main image; crop and convert to black and white.

I selected this image of my son's face because I loved the far away dreamy look he had and the light contour running down the left side of his face (his right side). The low angle was also great and I thought it would make a great composition in the final square frame.



First of all, I imported the photo into the Leonardo app. Converted it to black and white by choosing the Filters icon. Choose Filters from the left-side menu.



Then I chose BW grayscale from the right-hand side menu and clicked on the tick icon to accept.

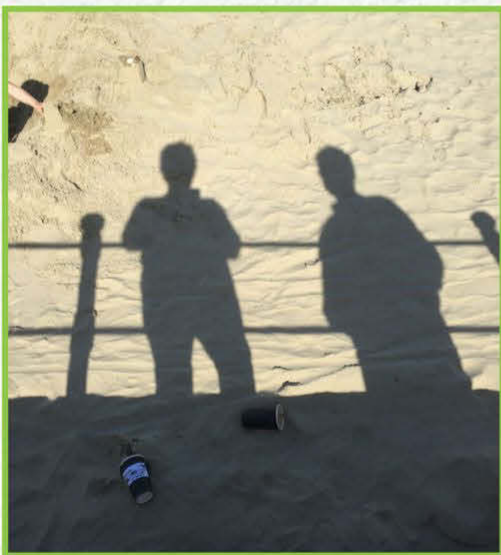


I then cropped the image using the crop tool.



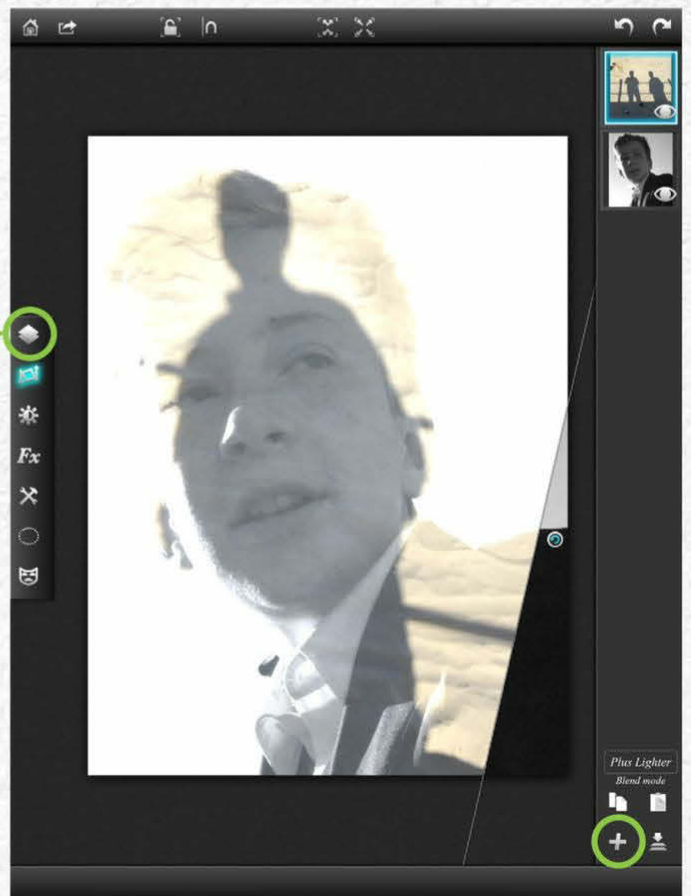
## Step 2: Import the second image

Next, I imported the second image [fig 6] into Leonardo by clicking on the layers tool on the left-hand menu and then clicked on the "+" ICON on the bottom right-hand corner of the screen. Notice the second layer is now the top layer in the layers thumbnails to the top right of the screen.



[fig 6]

1. Make sure you select the "layers" icon to import a new layer



2. Click on the "+" icon to import a new photo from your photo album

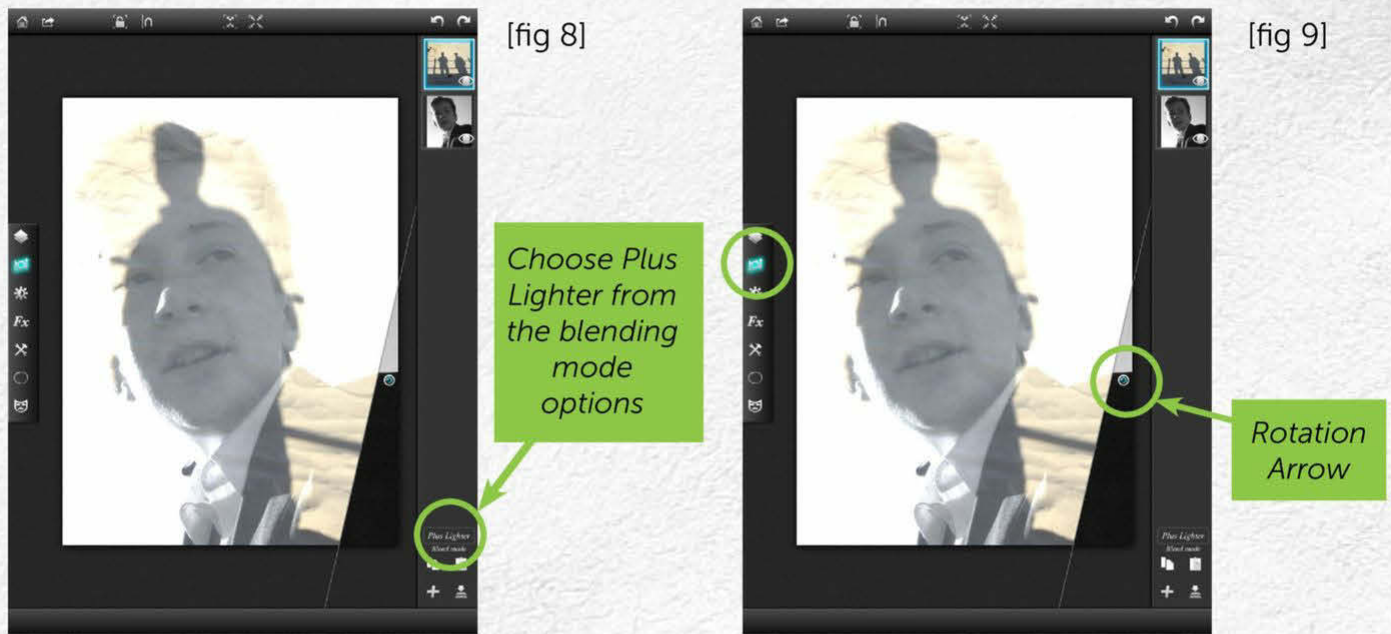
*Note: With the shape of the image now in portrait mode (taller than it is longer), I turned my iPad around so that the image filled the screen nicely.*



### Step 3: Blend and position the second image

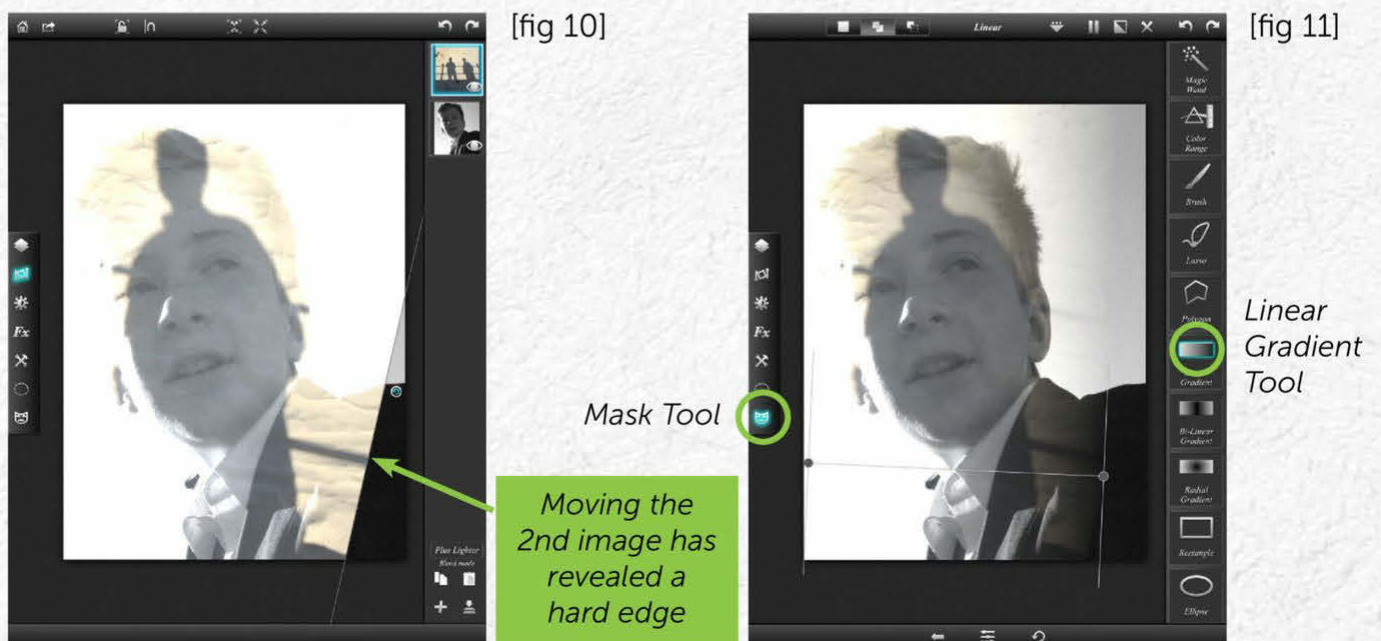
With the top image selected, I tapped on the blend layers icon and chose Plus Lighter [fig 8]

Use the move tool to reposition your image if you need to. Use the "Transform" Tool to rotate the silhouette image into position. Use a pinching motion with your fingers to scale the image or tap and slide on one of the rotation arrows to rotate an image. [fig 9]



By rotating the image, I've created a problem. There is not enough picture to fill the image and the hard edge of the silhouette image looks odd. [fig 10]

Tap on the mask tool [fig 11] and then the Linear Gradient tool and then tap and drag from the right to the left across the hard edge and watch it magically disappear.







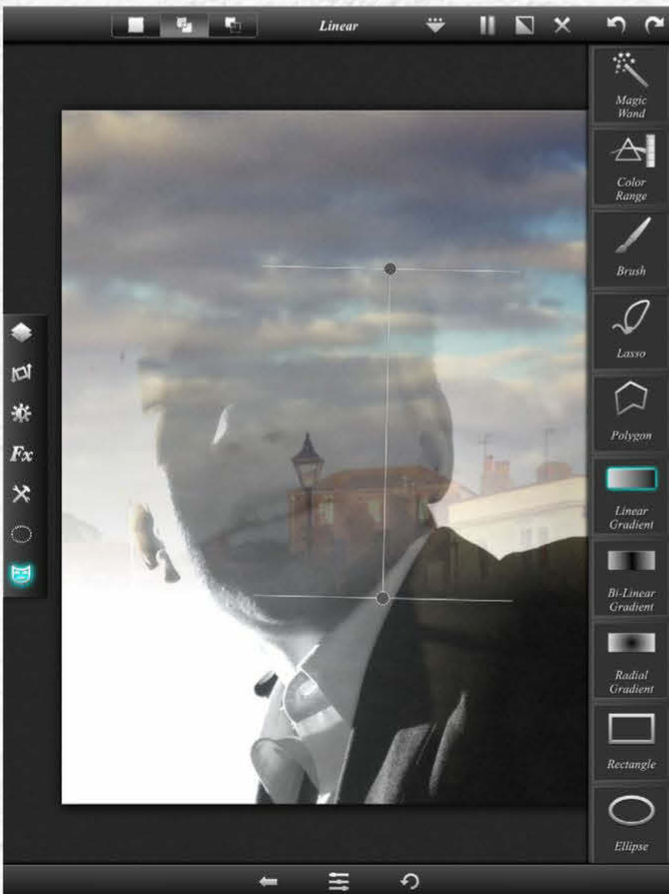
## Step 5: Importing the background sky image

Repeat the steps used in Step 2 to import the third image, the background image. In this case I am going to import the image on the left and use just the sky in the top part of the picture.

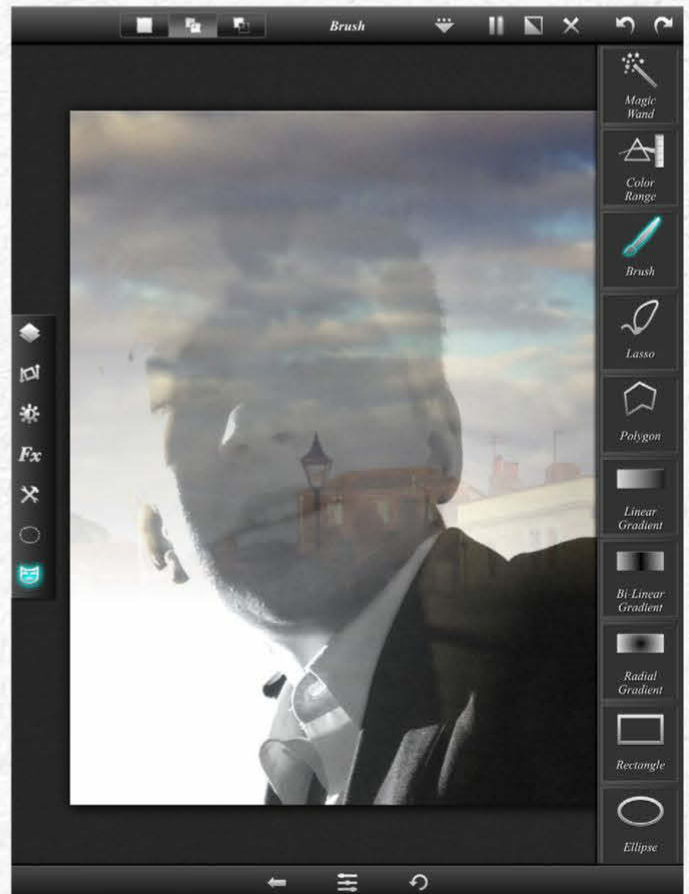
## Step 6: Use the brush masking tool gently erase unwanted areas

Click on the mask icon, and then the Linear Gradient tool to erase the lower half of the sky image. [fig 13]

Still in the masking mode tool, choose the brush tool and adjust to create a soft brush. [fig 14]



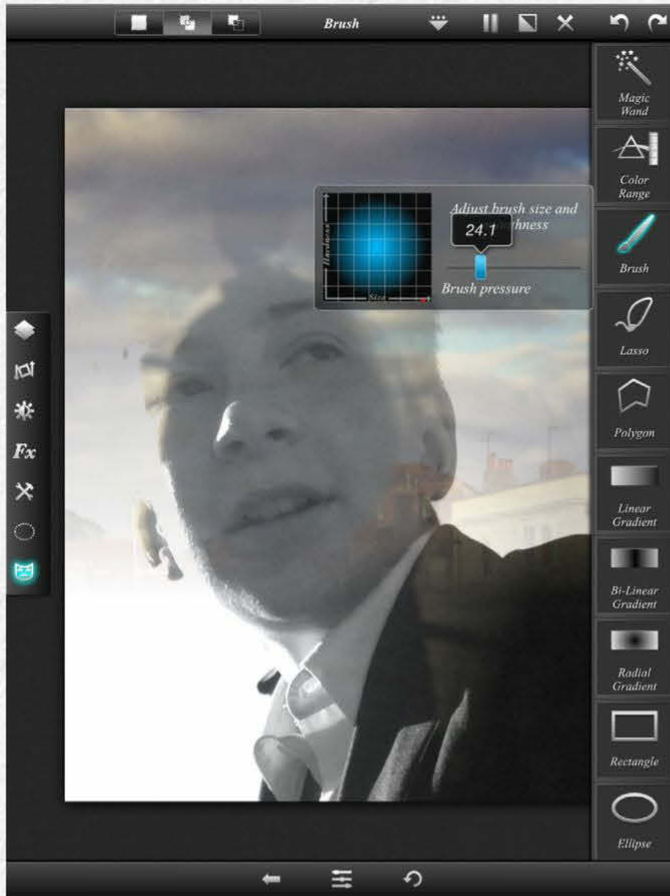
[fig 13]



[fig 14]



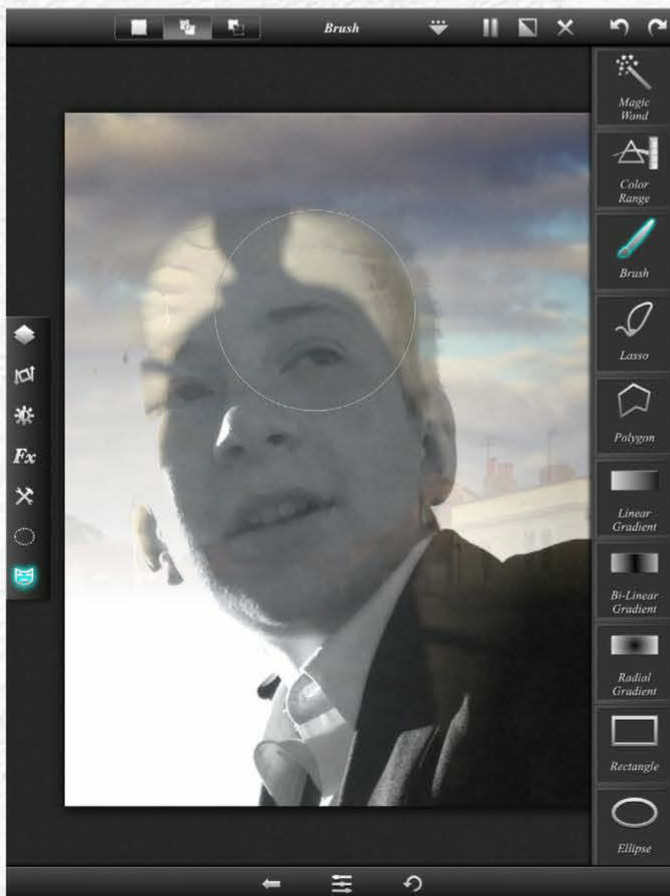
[fig 15]



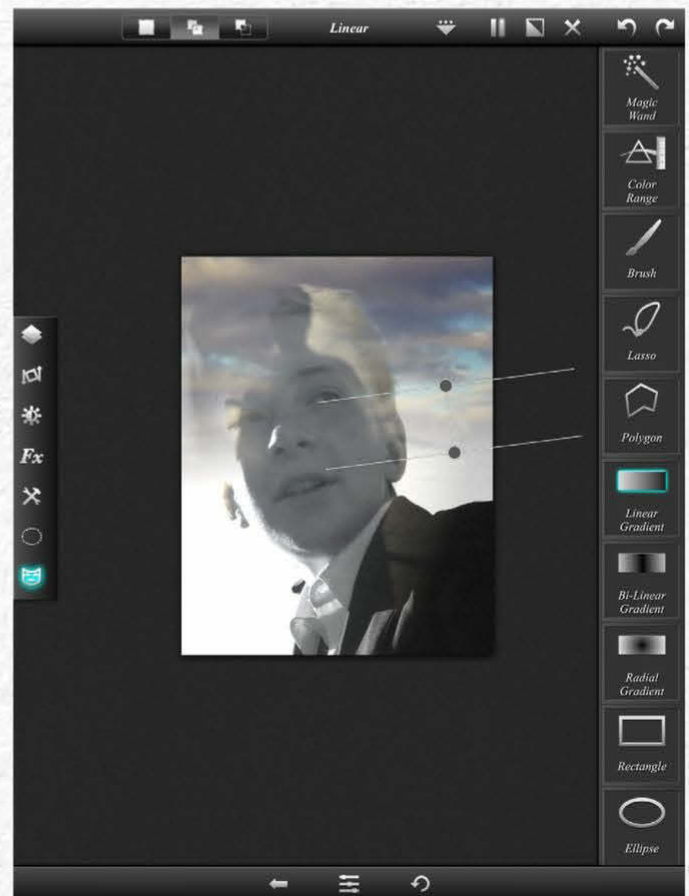
You can adjust the brush size by tapping and holding on the brush icon, then adjusting the slider. [fig 15]

Paint away the areas to reveal parts of the face. [fig 16]

I also used the gradient masking tool to erase the last trace of buildings from this image. [fig 17]



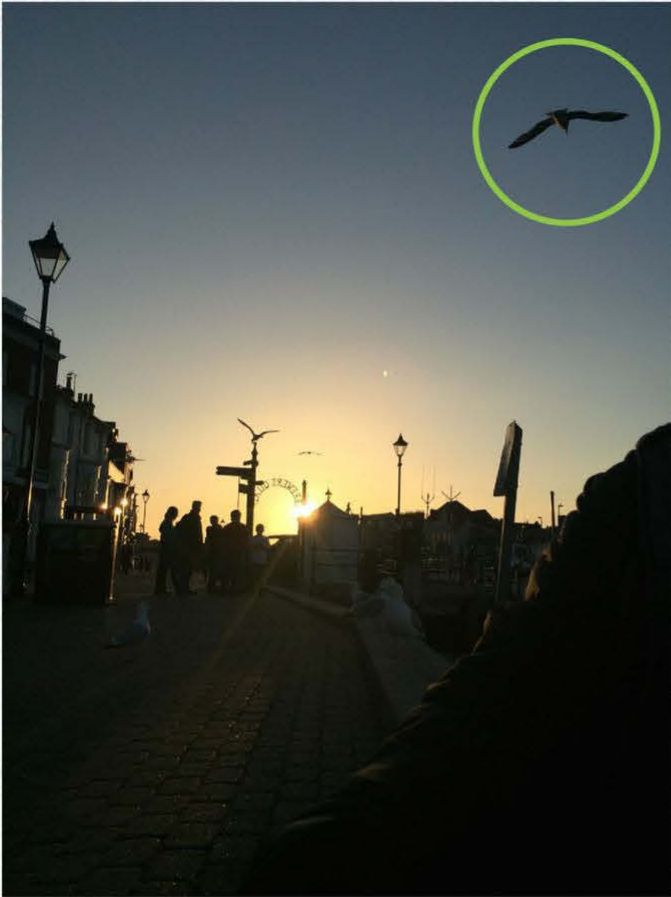
[fig 16]



[fig 17]



## Step 7: Import the last image, duplicate and blend



I only want the seagull silhouette in this image [fig 18] so I need to remove the bluish coloured background from the image. This is easily done by choosing the mask icon from the left menu, then selecting the Magic Wand tool [fig 19].

[fig 18]



[fig 19]





I then selected the brush tool and brushed away the rest of the image that I don't need, in this case the rest of the bottom half of the image. [fig 20 & 21]

[fig 20]



[fig 21]

*Tip: If you brush away too much. Click on the icon marked (right) to erase the mask*





Click on the layers menu to select the [now isolated] seagull layer and select Multiply from the Layer blending mode. Reduce the opacity of the layer by tapping on the layer and adjusting the pop-out opacity slider.

Lessen the opacity by clicking on the layer and adjusting the slider. [fig 22]

With the pop out slider menu still selected, tap "duplicate" to make a copy of the bird layer.



[fig 22]

*Reduce the layer opacity by adjusting the slider*



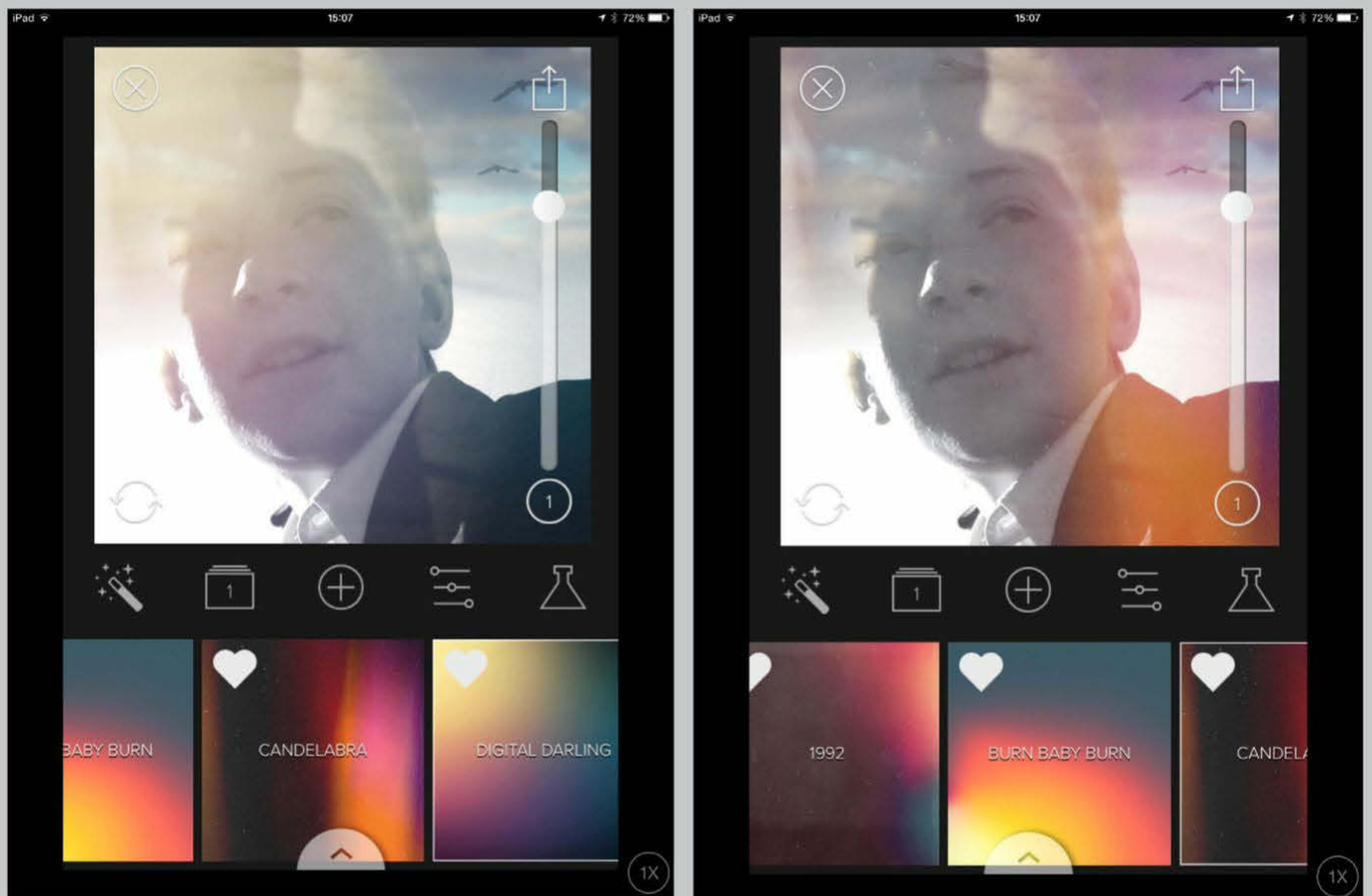
[fig 23]



Tap on the “Transform” tool to position the birds in a way that makes them appear to fly into the distance. You can also use the “Transform” tool to reduce the size of one of the birds give the appearance of perspective. [fig 23]

## Optional Step: Add Mextures

At this stage you may want to use the app Mextures to introduce some texture and add a bit of nostalgic grit to your image. Mextures is a great app for adding, noise, scratches, colours and lightleaks with the bonus of being able to control the amount of the effect.





## Step 8: Add text

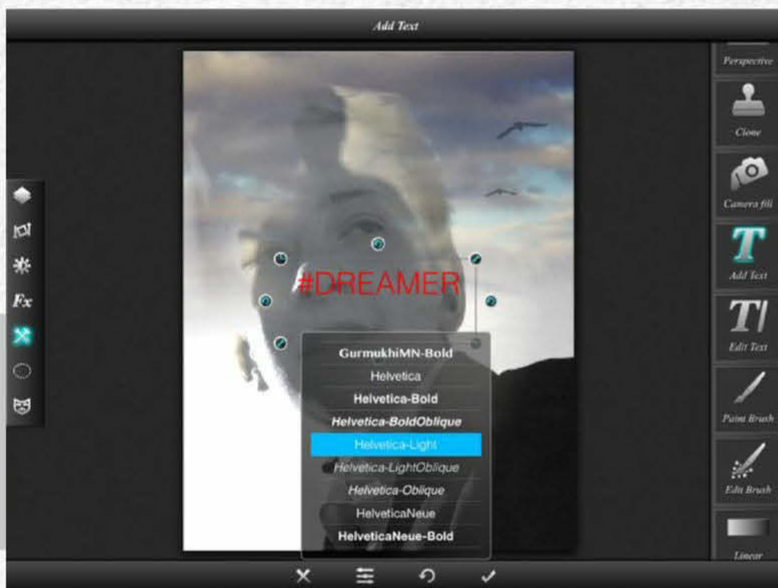
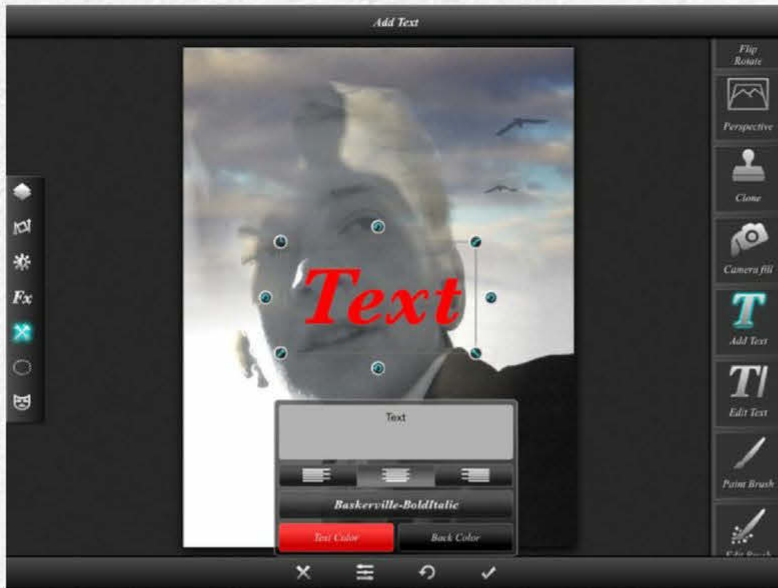
We're almost there. For the finishing touches, I added the album cover title. My son has a dreamy look in his eyes and the hashtag symbol is a popular expression among the children of his age so I chose "#DREAMER" as the album title.

To add text, simply select the "Tools" icon on the left-hand side of the screen and then select the large icon on the right "T, Add Text"

Choose a typeface. I chose Helvetica-Light.

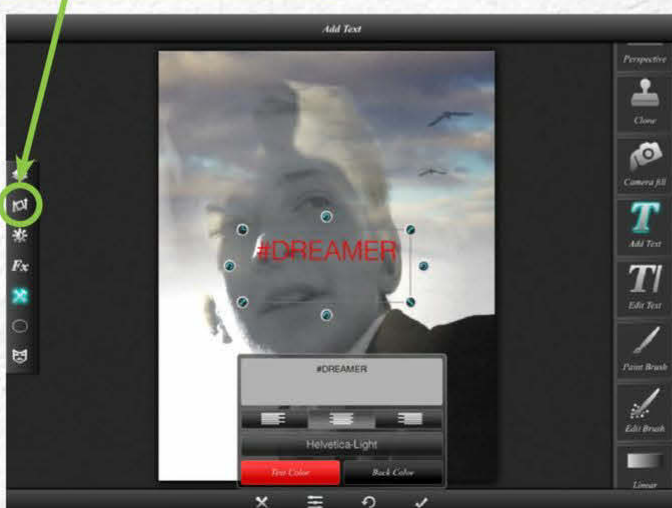
Choose a text colour by tapping on the coloured "Text Color" bar. Position, enlarge or reduce the text by selecting the "Transform" tool from the lefthand menu. [fig 29 & 30]

Tip: If you need to edit your text at any point later, choose "Tools" from the left-hand menu and then the large "Tl Edit Text" icon from the right-hand side menu.

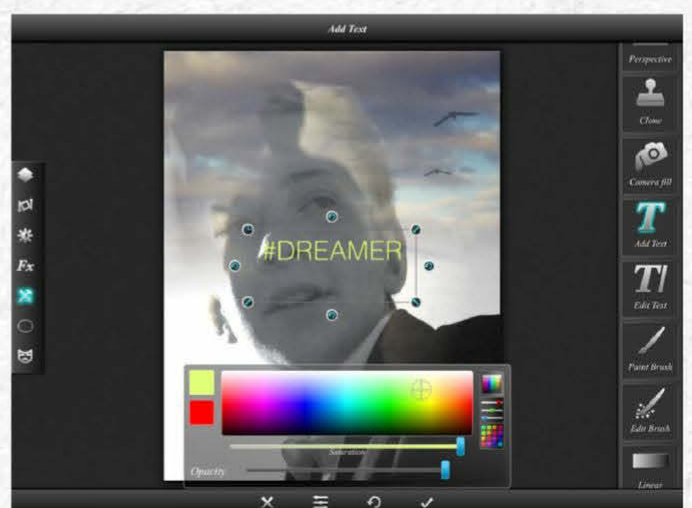


Transform tool

[fig29]



[fig30]



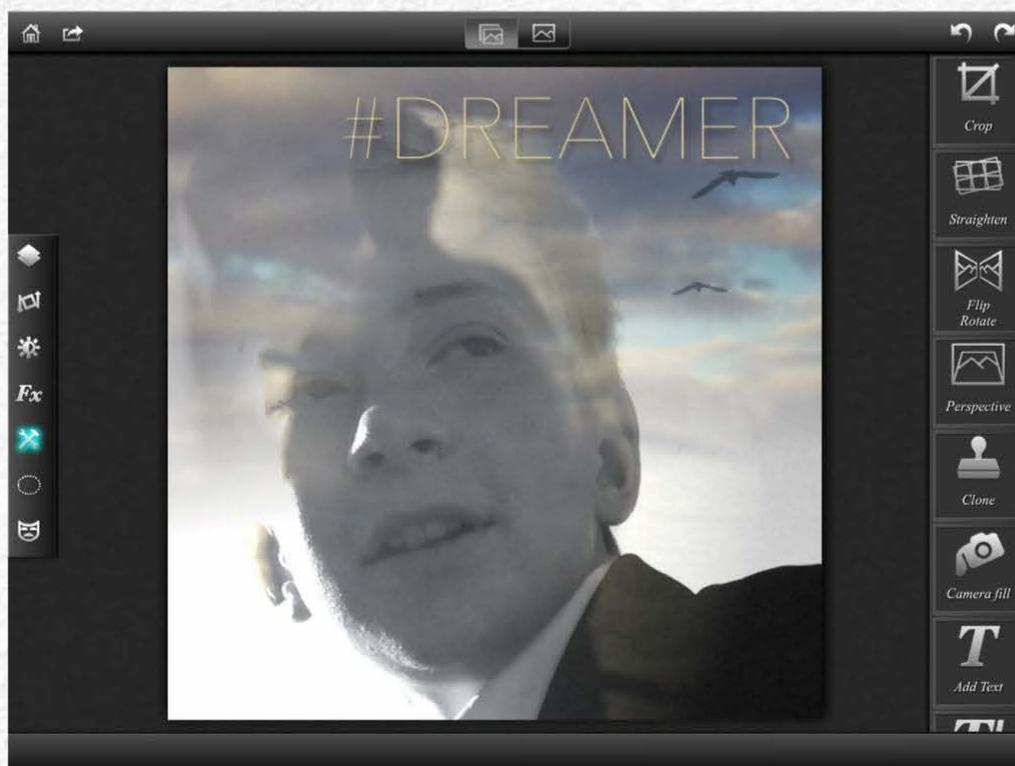


## Step 9: Add subtle drop shadow to text



To add a drop shadow, select the text layer, choose "FX" from the left-hand side menu. Scroll down on the right-hand side menu and tap the Drop Shadow icon.

## Step 11: Crop



Finally, I cropped the image by tapping on the "Tools" icon on the left-hand side menu and then choosing crop from the top of the right-hand side menu.



## ....And The Final Result



### *About the Author*

Nicki Fitz-Gerald lives and works in Weymouth on the South Coast of England, and has a huge passion for creating photographs and art on her iPhone. As well as running the [iPhoneographyCentral.com](http://iPhoneographyCentral.com) website she is also the co-author of the book "The Art of iPhoneography - How to create great photos and art on your iPhone" and recently finished hosting an online iPhoneography series for AdoramaTV. Nicki also teaches mobile art and photography workshops and recently spoke on the subject at the Mobile journalism conference in Dublin. Nicki's iPhone work has won several awards both in and out of the iPhoneography community and has been featured on TV adverts, book covers and magazines.

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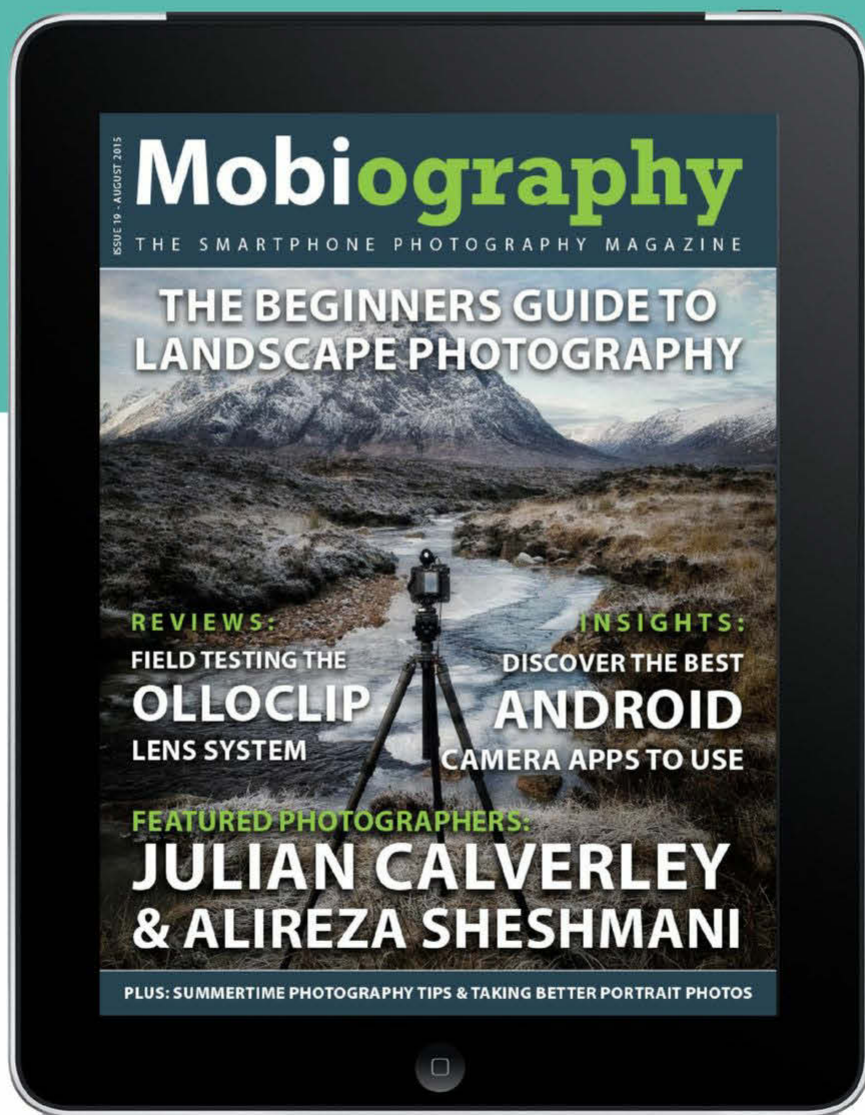


# Mobiography



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# Guide to the Best Camera Replacement Apps for Android

By Benjamin Kerry

As if the rest of the typical 2015 Android smartphone's functionality was not good enough, many of the most recent models also offer exceptional cameras, which deliver pinprick-accurate images while also being easy to understand and use.

However, it's inevitable that some of you out there don't want to have to worry about taking less-than-perfect pictures and having to subsequently tweak them in a separate photo editing app. Thankfully, Android users have access to a strong range of apps in the Play Store that act as powerful cameras in their own right.

Even if you're happy with what your handset's standard camera application can do, you might be amazed by the possibilities that the other available apps for your device can bring.

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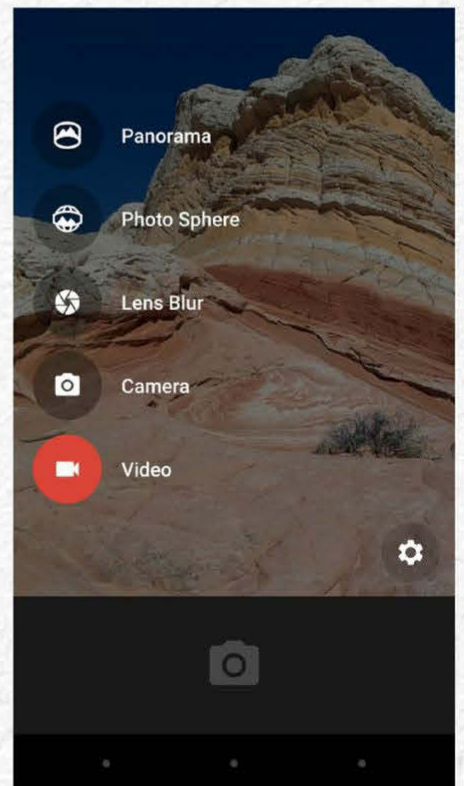
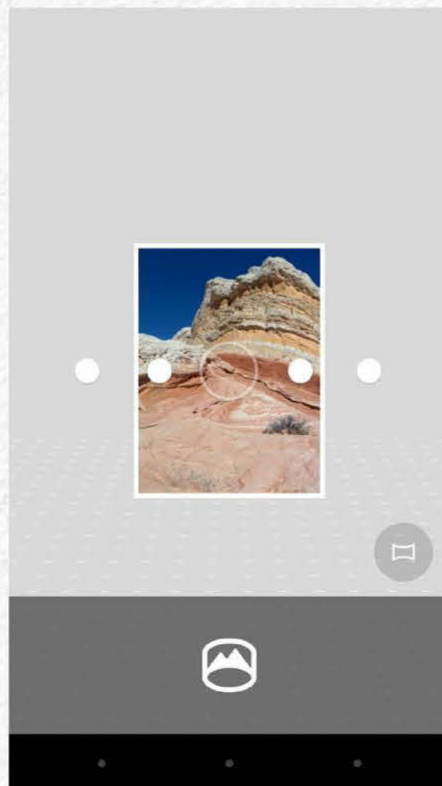
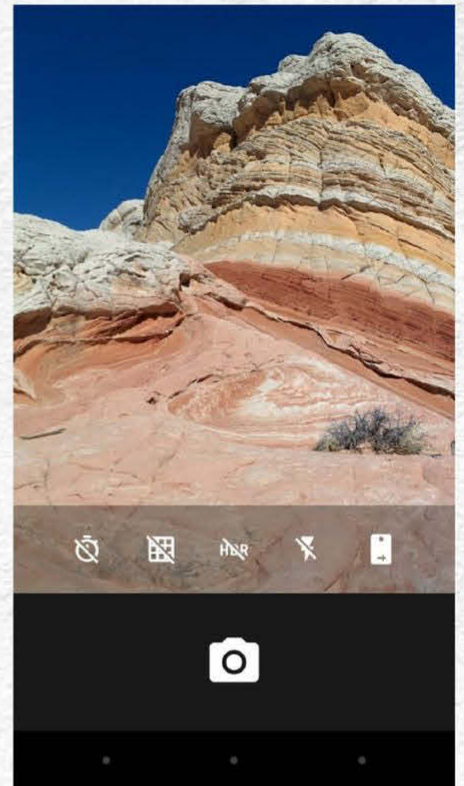
# Google Camera



While you may think that you have an average Android smartphone, manufacturers do tend to add features of their own to the platform's basic camera to differentiate their device from the competition. But if you do want to strip things back to the most basic edition of Google Camera, well... there's always this app.

Don't be fooled by that word "basic". It might be a minimalistic camera shorn of the in-depth settings offered by other camera replacement apps, but you will still get most of the industry-standard smartphone camera app features. These range from Lens Blur that focuses on the foreground subject while blurring the background, to a HDR+ setting that improves images captured in low light.

If there's one obvious drawback of this app, it's that your own phone might not be able to run it - only phones and tablets running Android 4.4 KitKat and above can take advantage. But as it's free if you do have a compatible device, you have little to lose in giving it a go.





# Camera MX



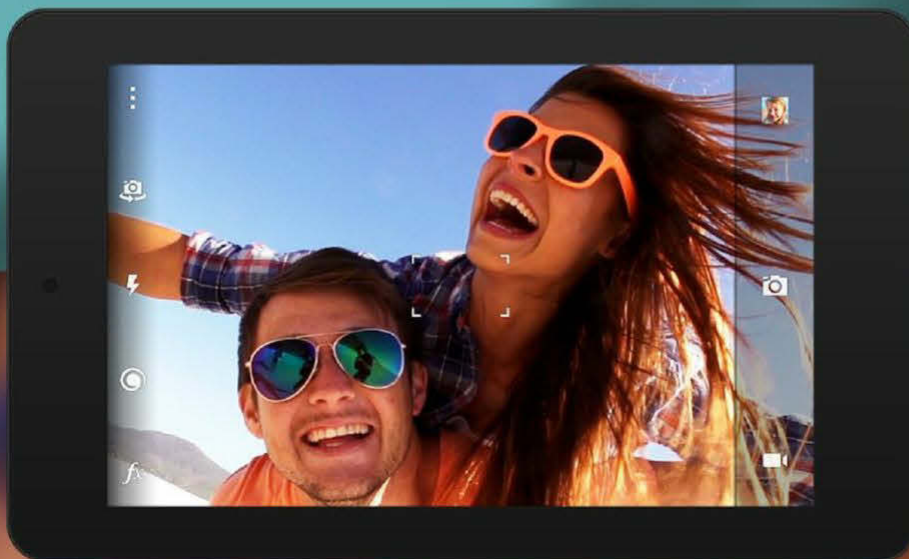
With more than 10 million downloads across over 100 countries, Camera MX definitely has a strong following, and that's not a big shock when you consider its astonishing functionality. It's the perfect app for those who would like to explore more advanced settings than their stock phone camera offers, not only because it is free, but also due to its impressive ease of use.

After the short time that it takes you to acquaint yourself with the simple user interface, you will be able to quickly and easily begin taking photos and videos. Various filters and textures, HDR modes, a mirror mode and kaleidoscope feature... they are all included here, as is a new innovative 'Shoot The Past' mode that allows you to capture what happens immediately prior to each actual photo that you take.

The latter feature is ideal for snapping those hard-to-photograph, easy-to-miss moments like moving animals, lightning strikes or giggling friends.

## CAMERA MX

The ultimate camera for  
your phone or tablet.



For phone and  
tablet

Android 2.3  
or higher

AVAILABLE IN 14 LANGUAGES



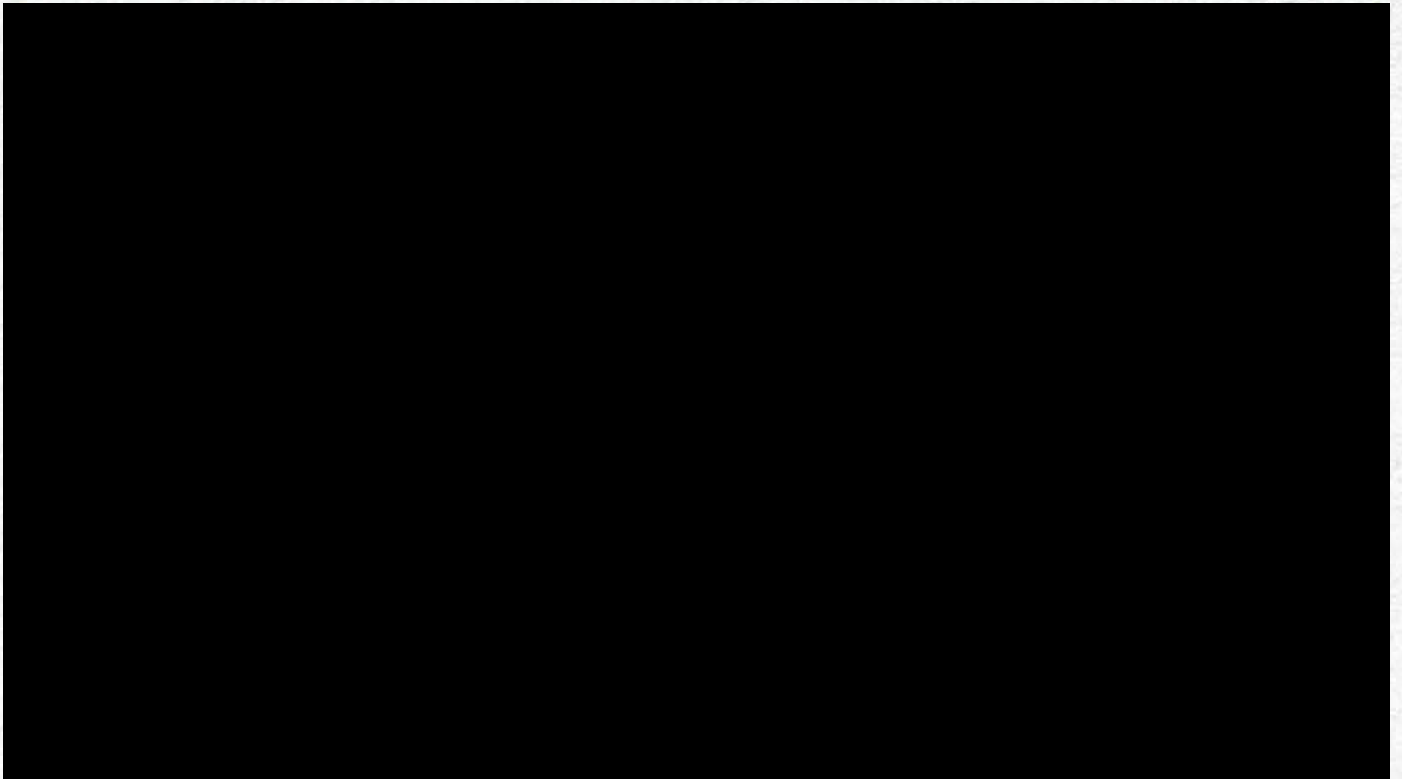
# Panorama 360



If you wish you could take advantage of Google's own Camera app for its Photo Sphere feature that enables you to take panoramic images, but are unable to due to lacking a compatible Android phone, never fear - there is an alternative, in the form of Panoramic 360.

This app is not a strict replication of Photo Sphere, but is similar nonetheless, allowing you to create seamless panoramas in seconds. All that you have to do is tap the Capture button, followed by the slow movement of your phone from left to right. The app stitches the frames together so that you end up with one, continuous, silky-smooth panorama.

Your shots can be viewed as a spectacular 3D moving image, but can also take the form of flattened panoramic photographs that are sharable on social media. Indeed, there's a big social aspect to Panorama 360, as you can view other people's panoramic shots that have been taken nearby, with the geo-tagging of your own snaps - with your approval, of course - allowing others to see your creations in turn.



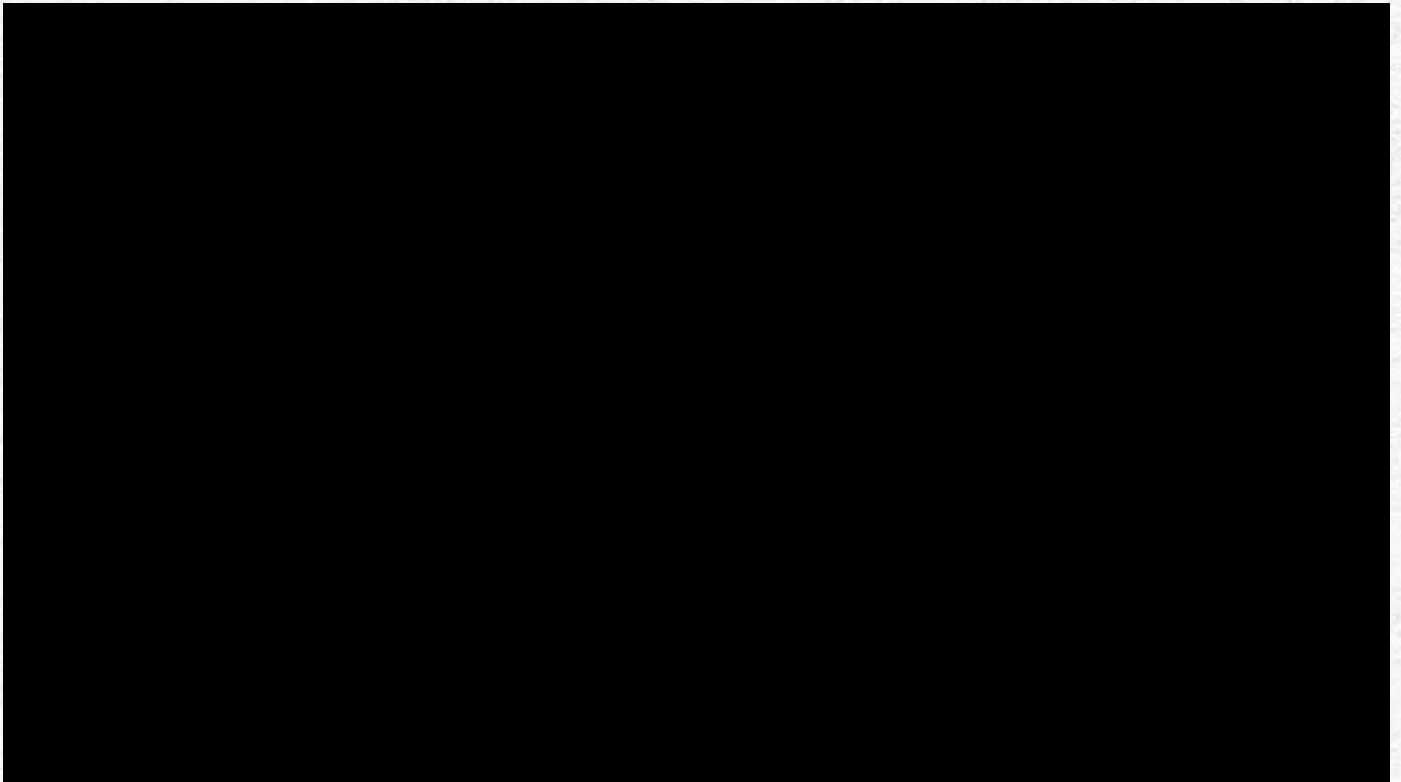


# Camera FV-5



Ah, but what if you are already a little more confident with all of this photo-editing lark and want to plunge into much more professional - or at least, 'very seasoned enthusiast' - territory? In that case, you might want to try out this Android camera application that is tailored to achieving the most professional photography possible on mobile devices.

DSLR-like manual controls? ISO? Light metering mode? Focus mode? Exposure compensation? Fully fledged exposure bracketing? A built-in intervalometer? Long exposure support? What about EXIF and XMP sidecar metadata support, or digital zoom using a multitouch pinch gesture? These are all features of surely the most professional Android photography app around.





## The 'also rans'



Don't underestimate the many other Android apps out there that could make a big difference to the value that you get out of your smartphone camera. You might try ProCapture, for example, with its various advanced camera shooting modes including Timer, Burst, Wide Shot, Reduced Noise and Panorama. Again, this is an app with a simple user interface and also has a Panorama mode.



Or, for something a little different, you might consider Camera Awesome, the massive iOS hit that incorporates so many of the more obvious pro features - image stabilization, a panorama mode, face recognition and so on - alongside an 'Awesomize' button that adds any of 100 different artistic effects. The entire app costs just £1.87.



Another very popular app is Retrica. We wouldn't recommend this one as a general-use camera replacement, but if you're the kind of person who is constantly sharing photos on social media and would like to stylize them to give them a new and interesting flavour, it could just be the camera app for you. With more than 100 filters that can be applied to your camera in real-time, it might even persuade you to abandon your Instagram account (well alright, that might be going a bit too far).

## Explore the Play Store yourself...

These are just some of the camera replacement apps that are available for Android phones, and should give you a sense of just what is possible when you stray off the mobile photography 'beaten track'. Whether you want to add some excitement to your everyday snaps, experiment with a photo taken for more artistic purposes or really go to town on the photographic professionalism, there will almost certainly be an app that does the job in the Play Store. So why not have a look yourself today, and kick-start the process of really turbo-charging your mobile photography?

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